Catalogue

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International Documentary
Film Festival Amsterdam

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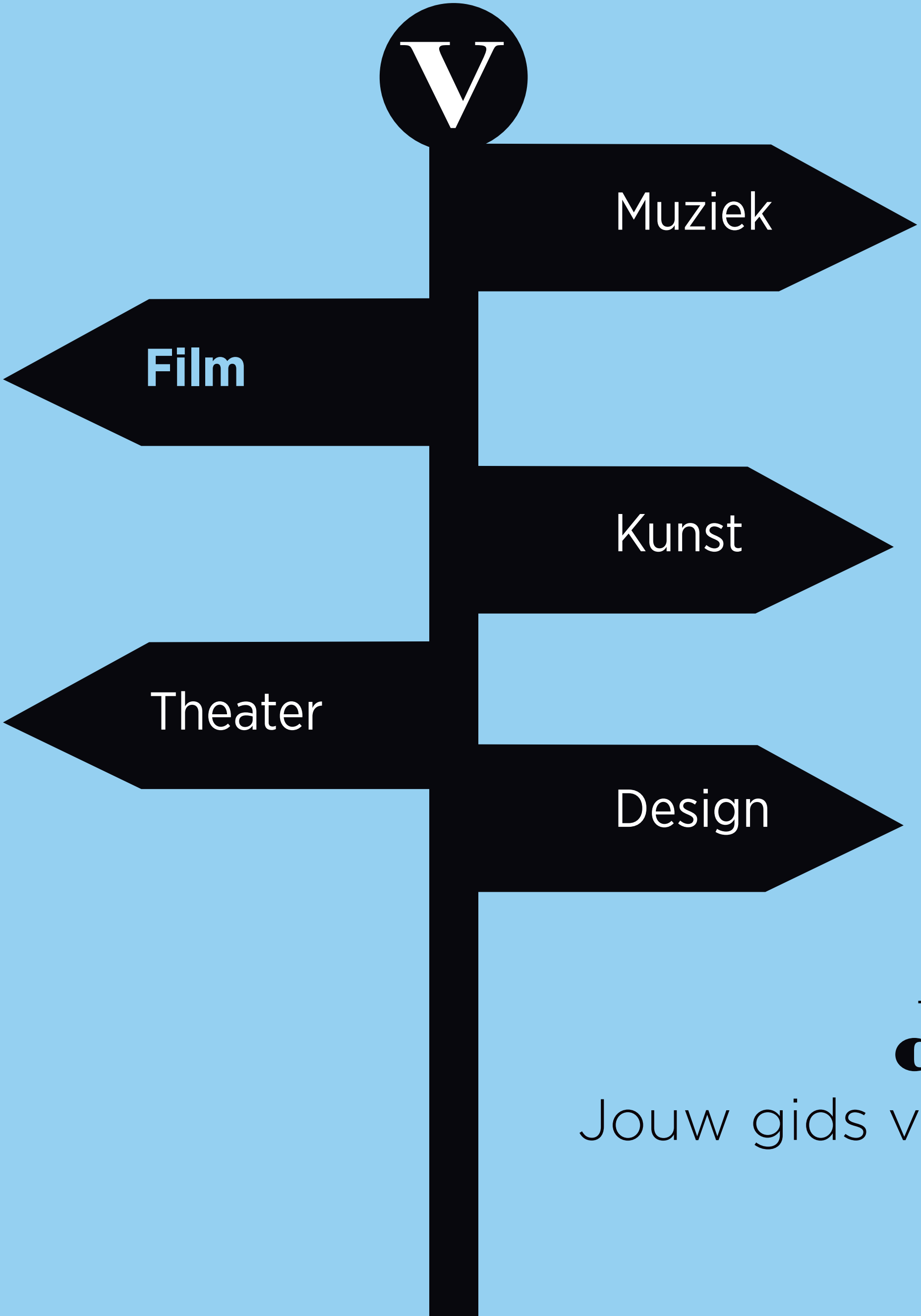
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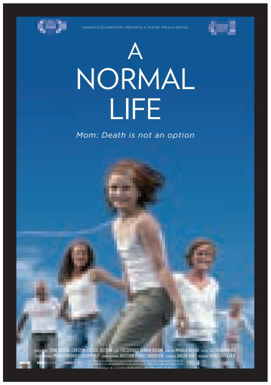

A
NORMAL
LIFE
Mom: Death is not an option

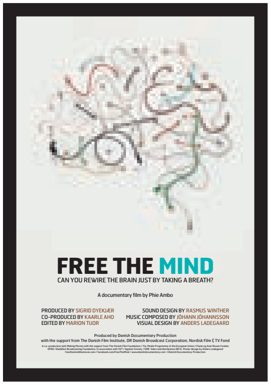
A NORMAL LIFE

A FILM BY MIKALA KROGH

The film examines how a mother keeps herself and her family going even though everything around her is an almost unbearable chaos with a daugther seriously ill of cancer. How she tries to displace the brutal realities, because she so much wants to live a normal life with her three girls. The mother wants to distribute her love and care equally among her girls, but suffers from living in a constant state of emergency.

www.danishdocumentary.com

IDFA Competition
for Mid-Length
Documentary
idfa 2012


FREE THE MIND
CAN YOU REWIRE THE BRAIN JUST BY TAKING A BREATH?
A documentary film by Phie Ambo

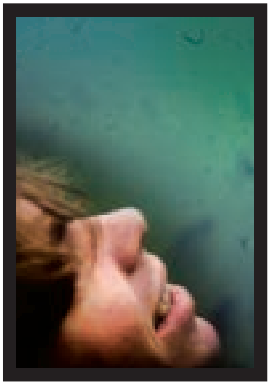
FREE THE MIND

A FILM BY PHIE AMBO

Free the Mind is the fantastic tale of how one man's vision provides a turning point in the lives of human beings. Professor Richard Davidson is one of the world's leading researchers of the human brain. He sets out to discover if, and how, it is possible to physically change the brain using only the power of thought.

www.freethemindthemovie.com

Official Selection
idfa 2012



I AM BREATHING

A FILM BY EMMA DAVIE & MORAG MCKINNON

I AM BREATHING is about the thin space between life and death. Within one year, Neil Platt becomes paralysed from the neck down. As his body fails, he tries to make sense of his life in order to communicate who he is in a letter to his one year old son.

www.iambreathingfilm.com

IDFA Competition
for Feature-Length
Documentary
idfa 2012

IDFA 2012

POLISH DOCS

COMPETITION for Feature-Lenght Documentary:

BAD BOY. HIGH SECURITY CELL
DIR. **JANUSZ MROZOWSKI**
PROD.: JANUSZ MROZOWSKI
FRANCE/POLAND, 2012, 78'

COMPETITION for Student Documentary:

ROGALIK
DIR. **PAWEŁ ZIEMILSKI**
PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ, POLAND, 2012, 17'

DOC NEXT Programme:

PSZÓW | DIR. **AGATA ZAJĄC, MONIKA ZAJĄC, MICHALINA KRAKOWCZYK, MARZENA KRAKOWCZYK** | POLAND, 2012, 6'
WITHOUT SPECTATOR | DIR. **RAFAŁ ANDRZEJ GOŁĘBIOWSKI** | POLAND, 2012, 6'

DOCS FOR SALE:

ROGALIK | DIR. **PAWEŁ ZIEMILSKI**
THE PALACE | DIR. **TOMASZ WOLSKI**
MOTHER 24/7 | DIR. **MARCIN JANOS KRAWCZYK**
SURVIVE AFGHANISTAN | DIR. **MAŁGORZATA IMIELSKA**
GALUMPHING | DIR. **KAMILA JÓZEFOWICZ**
DREAM OF SAN JUAN | DIR. **JOAQUIN DEL PASO, JAN PAWEŁ TRZASKA**
MY HOUSE WITHOUT ME | DIR. **MAGDA SZYMKÓW**
LOSING SONIA | DIR. **RADKA FRANCZAK**
EXIT POINT | DIR. **JAGODA SZELC**
FREESTYLE LIFE | DIR. **ADAM PALENTA**
YORZEIT | DIR. **ZUZANNA SOLAKIEWICZ**
MAN AT WAR | DIR. **JACEK BŁAWUT**
I WANT (NO) REALITY / NEEDCOMPANY ON LIFE AND ART | DIR. **ANA BRZEZIŃSKA**

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POLISH DOCUMENTARY PRODUCTION

ALL YOU NEED TO KNOW ABOUT

Contents

6 Foreword
8 Organization
9 Thank You!
10 Partners of IDFA
10 Catalogue Credits
12 Jury members

Competition Programs

23 IDFA Competition for Feature-Length Documentary
41 IDFA Competition for Mid-Length Documentary
57 IDFA Competition for First Appearance
75 IDFA Competition for Student Documentary
85 IDFA Competition for Dutch Documentary
93 IDFA Melkweg Competition for Music Documentary
103 IDFA DocLab Competition for Digital Documentary Storytelling
113 IDFA DOC U Competition

Non-Competitive Programs

117 Reflecting Images – Best of Fests
135 Reflecting Images – Masters
147 Reflecting Images – Panorama
181 Paradocs
191 Stedelijk@IDFA
197 DocLab Events & Installations
203 Expanding Documentary #3
207 Kids & Docs
219 Victor Kossakovsky Retrospective
227 Victor Kossakovsky's Top 10
235 25 years Highlights of the Lowlands
245 RE: Constructing History
257 Latatsers in Focus

Special Selections

262 Focus Forward
264 Doc Next
266 The One Minutes
267 Green Screen
268 Why Poverty?

Offscreen Activities

272 IDFA Forum
273 Docs for Sale
274 IDFA Fund
278 IDFAcademy
280 Docschool
282 IDFA-Mediafonds Workshop
283 Kids & Docs Workshop
286 The IDFA Congress
286 Industry Panels
287 IDFA Interactive Documentary Conference
288 Media Talks

Index

290 Award Winners 1988-2011
293 Addresses Print & Sales
302 Premieres
305 Films by Country
308 Directors
310 Films

Foreword

A backwards-sideways-looking “forward”

photo: Bert Nienhuis

Over the last few weeks, I have been thinking about what I would write in this Foreword to celebrate IDFA’s silver anniversary. There’s a blank white sheet in front of me, in my always-handy black notebook. Over the last 25 years, I’ve kept a journal of every film I’ve seen in 50 of these notebooks. The challenge of this small blank white sheet of paper is a lot like the challenge of the large blank white cinema screens we have to fill with films each year. But what should I write now? How does one do justice to the story of how a little event born so long ago grew into the largest documentary festival in the world? How does one do justice to the thousands of films we’ve screened over the years? To the 50,000 professionals who have come and gone and come back again? To the 10,000 staff members, volunteers and sponsors who have kept IDFA afloat for a quarter of a century? To the over 1.5 million people who have had great individual and collective experiences watching films at IDFA over the years?

I have been thinking about this for a few weeks, on the train into Amsterdam from my hometown or while sneaking a cigarette on Rembrandtplein, or while bringing my son to the airport for his own life’s journey – a backpacking adventure in Australia. As for myself, I will try to pack 25 years of experience into a few paragraphs of reflection for this Foreword. I began by consulting the archives of our past Festival and Forum Catalogues and Industry Guides. Spread out on the floor in front of me, they form a tall pile in the programmer’s room of our festival office.

In 1988, IDFA’s first year, we had one phone, two huge typewriters and a closet to work from. A group of dedicated women – Adriek, Willemien, Miryam, Annelot and myself – along with some very dedicated guys and a few believing sponsors put that first edition together. We screened films in the Alfa Theater (now gone) on Leidseplein, at de Balie and at the Netherlands Film Museum. In that first catalogue, Joris Ivens wrote, “Lately, signs of a documentary revival can be discovered everywhere... We must renew and strengthen our own creative powers... We must realize that there are two main currents by which the art of cinema is driven along: feature films and documentary. The one cannot do without the other.” IDFA continues to be the agenda-setter of that ongoing revival. Over the years, IDFA has helped develop a space for the creative documentary, for documentaries with a social purpose, for films with meaning. We have helped develop a worldwide documentary community and a doc-media industry.

Those early days were exhilarating. Fred Wiseman was on the first jury, and he recognized right away that the "intimacy and friendliness of the festival already distinguishes it from many others." That year, Bert Haanstra picked his documentary favorites. We did a series on glasnost in documentary film and screened docs from the Soviet Union like Herz Frank's *Forbidden Zone*. Johan van der Keuken and Ken Loach gave workshops. It was a great success.

Over the years that followed, the festival grew more confident and more professional. Rather than featuring the various competitions that we are now famous for, those festivals were about handpicking films from a few hundred entries. The programs were more about curating thematic series and looking backwards through retrospectives. The series had names like "Documentary and the Enemy's Image," "European Identity and Vanishing Cultures," "Media and War," "Global Migration," "Documentaries from the 1945-1950 Reconstruction Period," "Films from the National Film Board of Canada," and "Thematic Retros from Chris Marker." There was even a series on water. Or we selected countries as case studies: Palestine/Israel, Japan, Cuba, Lithuania, the Nordic countries, Kazakhstan, Mexico, Poland. In those early years, famous filmmakers like Kieslowski, Taviani, Varda, Kramer, Van der Keuken, Kopple and O'Rourke put together their Top 10s.

Things continued to develop. 20 years ago, we organized the first Forum for the International Co-financing of Documentaries, sponsored by the European MEDIA program. In a few short years, we could actually afford something called a fax machine. We went "digital" – whatever that meant – in 1994. The Docs for Sale catalogue became accessible. In 1996, our platform program featured films from developing countries and 1,000 films were viewed by the pre-selection committee. In the early days, IDFA was more about social and cinematic history, but as it evolved it became a festival about the present. Each year we kept adding sections and events to please audiences and the ever-growing documentary industry. Competitions, Kids & Docs, educational divisions, the IDFAcademy, summer schools... always adding, changing, adding... Our own Jan Vrijman Fund (now called the IDFA Fund), funding films in what we used to call the Third World.

In the 1999 catalogue, I wrote, "Our most fundamental goal for the 21st century is to strive for a place for the creative documentary." Since the turn of the millennium, IDFA has continued to innovate every step of the way. We take on the larger issues of our times. Today, we think more about the future than the present. And in this Foreword, we look forward. Whereas once we had 400 films to choose from, advances in film technology and the democratization of production around the world now mean we have to consider over 3,600 films a year. The gatekeepers and gateways have opened up. Films are rushed to IDFA from almost every country on earth.

These days, instead of programming thematic series, we select individual films as individual works of documentary art and information. The audience, too, is seen as a group of unique individuals who navigate their own ways through our modern catalogues on self-guided tours, selecting according to their own desires and needs. In effect, they create their own customized festival. We are there to lead and guide them, but not to dictate a cinematic canon.

I am grateful that we have built IDFA over the years by standing on the shoulders of those who have inspired us, locked arm-in-arm with so many friends, colleagues and sponsors. The number of people I need to thank would fill up this whole catalogue. But actually, dear readers, it is **you** I wish to thank. You have your own documentary dreams to look forward to. Documentary's future is yours to make or to explore – through the power and passion of filmmakers and a festival that has always supported their visions. Have a great IDFA 25!

Ally Derks
Festival Director

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We Were Children

Tim Wolochatiuk

INTERNATIONAL PREMIERE

For more than 130 years, the phrase "to kill the Indian in the child" defined the mission of dozens of government-financed, church-run residential schools in Canada. It's underlying thought was of a naïve simplicity: take children out of their homes at a young age, make sure they learn French and English and embrace God, and before you know it they'll be well-adjusted members of Canadian society. The stories of the now adult Lyna Hart and Glen Anaquod make it all too clear that this disgraceful mission had a devastating effect on them, and tens of thousands more children and their families. In turn, they talk about the years they were forced to forget their language, origins and faiths. Their testimonies are reenacted, accompanied by the subjects telling their story in voice-over. Dramatized scenes transport the viewer to the boarding schools, where children are subjected to the catechism, corporal punishment and sometimes sexual abuse. The endearing and now aging Glen suffered terrible traumas for a long time afterwards, at one point even considering suicide. Nowadays, he's relieved he can finally talk about the events. "It took a long time."

Canada, 2012
DCP, color, 83 min

Director: Tim Wolochatiuk
Photography: Kim Bell, Jeremy Benning
Screenplay: Jason Sherman
Editing: John Whitcher
Sound: Daniel Pellerin
Music: Shawn Pierce
Production: Kyle Irving for Eagle Vision, David Christensen for National Film Board of Canada
Executive Production: Lisa Meeches for Eagle Vision, Laszlo Barna & Loren Mawhinney for Entertainment One
World Sales/Screening Copy: National Film Board of Canada

Tim Wolochatiuk:
Smoking: Why Can't I Quit? (2000)
Mysteries of the Smithsonian (2002)
Impact of Terror (2005)
Stealing Mary: Last of the Red Indians (2006)
Jonestown: Paradise Lost (2007)
Storming Juno (2010)
a.o.

When Hari Got Married

Jab Hari Ne Shaadi Ki

Ritu Sarin, Tenzing Sonam

Hari is a young Indian who has been dreaming of his bride Suman for two years now. He met her once briefly, and after quite a bit of hesitation he agreed to this arranged marriage. Tradition dictates that fiancés shouldn't look one another in the eye until the day of the wedding. But as a taxi driver, Hari has the whole day to call his betrothed, and these calls only serve to make him more smitten with his still unfamiliar, timid little bride. He playfully negotiates with her about the love she will have to give him. Inspired by the exciting times to come, he philosophizes about life with his customers: "You never know when you'll lose the cell phone signal. That's how life is." Although expectations are high for the prosperity that the marriage will bring, Hari is already worrying about the extra money involved. The wedding, children: how is he going to pay for all of this? At the ceremony, the camera captures joyful and heartbreaking moments. But did the marriage turn out as they had hoped? Ultimately, Hari and Suman would seem to have adapted to their arranged fate in a disarming manner.

India, UK, USA, 2012
HDcam, color, 75 min

Director: Ritu Sarin, Tenzing Sonam
Photography: Tenzing Sonam
Editing: Tenzing Sonam
Sound: Tenzing Sonam
Music: Arjun Sen
Production: Ritu Sarin for White Crane Films
World Sales: PBS International
Distribution for the Benelux: IDFA Fund
Screening Copy: White Crane Films
Involved TV Channel: ITVS
Website: www.whenharigotmarried.com

Ritu Sarin & Tenzing Sonam:
The Reincarnation of Khensur Rinpoche (1991)
The Trials of Telo Rinpoche (1993)
A Stranger in My Native Land (1998)
The Shadow Circus: The CIA in Tibet (1998)
Dreaming Lhasa (fiction, 2005)
Some Questions on the Nature of Your Existence (2007)
The Thread of Karma (2007)
The Sun Behind the Clouds (2009)

idfa fund

Where the Condors Fly

Carlos Klein

Chile, Switzerland, Germany, 2012
HDcam, color, 90 min

Director: Carlos Klein
Photography: Carlos Klein
Editing: Beatrice Babin, Vadim Jendreyko, Carlos Klein
Sound: Patrick Becker, Mario Diaz, Rafael Huerta, Huang Xun
Music: Daniel Almada, Carlos Klein, Martin Klingeberg
Production: Vadim Jendreyko for Mira Film
Co-Production: TM Film, CKFilms
World Sales: Taskovski Films Ltd.
Distribution for the Benelux: IDFA Fund
Screening Copy: TM Film
Involved TV Channel: SRG SSR
Website: www.wherethecondorsfly.de

Carlos Klein:
Ibycus – A Poem by John Heath-Stubbs (1997)
Tierra de agua (2004)
A Portrait of Rolf Gérard in His Mid-nineties (2007)

Awards: Best Chilean Film & Audience Award VTR Valdivia Film Fest, Special Mention Visions du Réel

idfa fund **IDFAcademy Results**

During a master class at IDFA 2006, director Victor Kossakovksy drew up 10 rules for documentary filmmaking. The second of these rules, "Don't film if you have something to say," was discussed at length by Chilean director Carlos Klein and Kossakovsky in one of their talks about documentary as an art form. Just like with fiction films, there are many different opinions – and even sets of rules – on how to make a documentary. Klein explores these limitations and possibilities in a film about how another filmmaker makes a documentary – a film like a Russian matryoshka doll, containing several smaller dolls, as Klein himself describes it. The two directors met by chance when Kossakovsky needed a location scout in Patagonia for his most recent documentary, *¡Vivan las Antipodas!* Klein then followed Kossakovsky around the world as he made the film. The result is a film within a film, in which the student Klein observes and learns from the playful master Kossakovsky, reflecting on his own approach in voice-over.

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by young European D-I-Y media-makers.

Still from the video: Doctor Loco, Anna Snowball and Matthew Kay, UK, 2012

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NON-COMPETITIVE PROGRAMS

Paradocs

The “periphery” of the documentary genre takes center stage in the Paradocs program. It showcases what is going on beyond the frame of traditional documentary filmmaking, on the borders between film and art, truth and fiction, and narrative and design. This year, Paradocs is presenting 16 films.

C.K.

Barbara Visser

On March 3, 2009, Clemens K., head of finance for an Amsterdam art fund, vanished without a trace. In the days that followed, it emerged that he had fled to Thailand with his teenage sons, having siphoned off no less than 15.8 million euros to foreign bank accounts in an unprecedented case of fraud. Colleagues who had worked with him for years were flabbergasted. In her work, filmmaker and artist Barbara Visser often deals with the border between reality and fiction and was fascinated by this story. She attempts to unravel and reconstruct the story here, with the help of conversations with Clemens's coworkers and a partially fictitious voice-over from her point of view, with reflections from herself and from Clemens. This all transpires against the backdrop of footage of the building where Clemens worked and the art projects the fund supported. Visser even travels to Thailand in hopes of finding her antihero. How could this average, dependable dad metamorphose into a calculating criminal? Was he perhaps in search of the risky freedom he encountered on a daily basis in the artists who came to the fund for support?

The Netherlands, 2012
HDcam, color, 52 min

Director: Barbara Visser
Photography: Mark van Aller, Ton Peters, Benito Strangio
Screenplay: Barbara Visser
Editing: Hinne Brouwer, Mario Steenbergen, Marieke Wijnen
Sound: Joris Ballegoijen de Jong, Kees de Groot, Benny Jansen, Bouwe Mulder
Narration: Aifric Campbell, Barbara Visser
Narrator: Jacob Derwig, Barbara Visser
Production: Monique Busman & Inge Schapendonk for De Familie
World Sales/Screening Copy: De Familie
Involved TV Channel: VPRO

Barbara Visser:
Museumpiece (1992), XM (1994), Interview with Duiker (1994), Hilton Piece (1994), True Lies (1995), Crossing (1996), Lecture with Actress (1997), Boom Box (1998), Decorealism (1999), De Kunstberg (2000), Mikro Video (2003), Actor and Liar (2003), Lecture on Lecture with Actress (2004), Last Lecture (2007), a.o.

www.barbaravisser.net

IDFAcademy Results

The Devil

Jean-Gabriel Périot

Edited to the sound of a powerful and menacing song by the French band Boogers, we see images of African-Americans and their struggles in the 1950s and 1960s. Their political awakening takes shape in speeches and demonstrations, and they capitalize on their momentum. Freedom is up for grabs, and the metaphorical genie is out of the bottle. In the words of the Boogers singer, "If you look upon my face, you are watching now the devil." From this perspective, it's all about projection, with the white man interpreting what the black man wants and seeing his rebellion as a threat. The easiest thing to do is to brand a stranger – someone you've never met or spoken to – as the devil, and to contain him with violence. In a fragment of a speech, prominent black activist Stokely Carmichael encourages his audience to find their self-respect. Meanwhile, another activist says black people should stop imitating white people.

France, 2012
DCP, black-and-white, 7 min

Director: Jean-Gabriel Périot
Editing: Jean-Gabriel Périot
Sound: Xavier Thibault
Production: Nicolas Brevière for Local Films
Screening Copy: Local Films

Jean-Gabriel Périot:
Loving Flirts (2000), Gay? (2000), Intimated Diary (2001), 21.04.02 (2002), We Are Winning Don't Forget (2003), Lovers (2004), Devil Inside (2004), Dies Irae (2004), Undo (2004), Even if She Had Been a Criminal (2006), Under Twilight (2007), 200000 Phantômes (2007), Between Dogs and Wolves (2008), The Delicate Art of the Bludgeon (2009), The Barbarians (2010), Looking at the Dead (2011), Our Days, Absolutely, Have to Be Enlightened (2012), a.o.

www.jgperiot.net

Empire

Eline Jongsma, Kel O'Neill

WORLD PREMIERE

The Netherlands, 2012
installatie, color

Director: Eline Jongsma, Kel O'Neill
Photography: Eline Jongsma, Kel O'Neill
Editing: Eline Jongsma, Kel O'Neill
Sound: Eline Jongsma, Kel O'Neill
Production: Eline Jongsma, Kel O'Neill
Screening Copy: Kel O'Neill
Website: www.empireproject.eu

Eline Jongsma:
directing debut
Kel O'Neill:
directing debut

Has colonization brought only misery? Were there consequences that nobody could have predicted? With these questions in mind, the Dutch-American filmmaking duo of Eline Jongsma and Kel O'Neill traveled to seven former Dutch colonies. In 2010 and 2011, they visited four former Dutch East India Company colonies: Indonesia, Sri Lanka, India and South Africa. And in 2012, they added three Dutch West India Company colonies to that list: Brazil, Suriname and Ghana. In the resulting video installation *Empire*, one person from each of the three countries has his or her say, and each of them has a different take on the colonial era. Photographer Isaac Vanderpuije comes from a privileged family who made good money trading Ghanaian slaves. James Libretto is a descendant of the slaves, and he's still digging for gold in Suriname. Rayanne Reinholz's ancestors immigrated to Brazil when slavery was abolished. They were among the many low-paid guest workers from the homeland who had to take over the heavy work. However different their backgrounds may be, all three of them share a need to give colonial history a place in their lives. Jongma and O'Neill underline this by projecting them next to each other on three screens.

Enraged Pigs

Porcos Raivosos

Isabel Penoni, Leonardo Sette

Brazil, 2011
DCP, color, 10 min

Director: Isabel Penoni, Leonardo Sette
Photography: Leonardo Sette
Screenplay: Isabel Penoni, Leonardo Sette
Editing: Leonardo Sette
Sound: Leonardo Sette
Music: Kuikuro culture
Production: Lucinda Filmes
Executive Production: Carlos Fausto, Takuma~ Kuikuro
World Sales: FiGa Films, LLC
Screening Copy: FiGa Films, LLC

Isabel Penoni:
directing debut
Leonardo Sette:
Ocidente (fiction, 2008)
Confessionário (fiction, 2009)
The Hyperwomen (2011)

In a hut, women of different generations are enacting a story. They all have jet-black hair and the same bangs, and their foreheads are painted red. A boy comes in and says he's just seen the men transformed into raging pigs. Now the women have to discuss what action to take. It is not exactly clear where this is all happening, probably somewhere in the rainforests of the Brazilian Amazon. It doesn't really matter. The camera is allowed to record the spectacle, but it is largely ignored, and there is no other audience. The hut is a majestic dome around 12 feet high, about a quarter of which consists of an open framework. The women sing and clap, deliberately and repetitively. It could just as easily be the reenactment of a myth as modern criticism of awful men. The harmonic singing, the unassuming pleasure, the routine but never tiresome choreography and the self-confidence of these women force the viewer to stop asking questions and simply watch.

I Am in Space

Dana Ranga

Life in a space station consists of 16 dawns and 16 dusks a day. Dana Ranga reconstructs life in space using private footage by French astronaut Jean-François Clervoy and interviews collected over many years with astronauts and their psychologists. In a fluid experience (it is weightless, after all), Ranga allows us to experience just how exhausting a space mission is. The strains on the psyche are even more strenuous than the physical challenges involved. The constant struggle against depression and the endless patience demanded by life in a space station are otherworldly to say the least. Being a man removed from humanity, subject to complete destruction at any moment by a relatively small meteorite, it must be seen as a service to mankind. There is nothing but functionality in the space station: handles, monitors, a scientific experiment behind every hatch, lighting reminiscent of an operating room. It is therefore striking that in this totally functional environment, improvisation is crucial – because nothing goes according to plan. An astronaut has to be a do-it-yourself genius. This capacity for improvisation is reflected by Clervoy's clever camerawork. Ranga also gives a prominent role to sound. When the endless hum of equipment is replaced by the sound of rain, this is both a relief and a shock. Like the astronauts, we have become accustomed to the hysterical humming because machines are the only things that preserve life.

Germany, 2012
video, color, 98 min

Director: Dana Ranga
Screenplay: Dana Ranga
Editing: Dana Ranga
Production: Dana Ranga
World Sales: Dana Ranga
Screening Copy: Dana Ranga

Dana Ranga:
East Side Story (1997)
Story (2003)
Cosmonaut Polyakov (2007)
Oh, Adam (2009)

www.danaranga.com

Leviathan

Lucien Castaing-Taylor, Véréna Paravel

A horror documentary with sea legs, this film gives us a graphic sense of life and death on and around an American fishing vessel on the North Atlantic. The rough poetic images were filmed with small, nimble cameras, sometimes mounted on the crew members, sometimes tossed back and forth between the dead fish in trays of water, then floating like drowned men in the ocean. The film is devoid of music, interviews or commentary; the soundtrack is mixed from growling motors, crashing waves, rattling chains, the screech of hydraulic winches and orders being barked through the intercom. Mostly shot at night, *Leviathan* allows us to see and feel how the ship ploughs a furrow, monster-like, through the towering waves. The film is dedicated to the fearless sea monster from the Old Testament and comes from Harvard University's Sensory Ethnography Lab, set up in 2006 and the source of several innovative documentaries that reopen the discussion on the possibilities of the film medium: *Sweetgrass* (2009), *Foreign Parts* (2010) and *People's Park* (2012). Alongside the crew of the ship, the gothic-style credits also list many missing ships, species of fish, the sea and the moon.

USA, 2012
DCP, color, 85 min

Director: Lucien Castaing-Taylor, Véréna Paravel
Photography: Lucien Castaing-Taylor, Véréna Paravel
Editing: Lucien Castaing-Taylor, Véréna Paravel
Sound: Lucien Castaing-Taylor, Véréna Paravel
Production: Lucien Castaing-Taylor & Véréna Paravel for Arrête ton cinéma
World Sales: The Cinema Guild, Inc.
Screening Copy: The Cinema Guild, Inc.

Lucien Castaing-Taylor:
Hell Roaring Creek (2010), The High Trail (2010), Coom Biddy (2012), Bedding Down (2012), a.o.
Lucien Castaing-Taylor & Ilisa Barbash:
Made in U.S.A. (1990), In and Out of Africa (1992), Sweetgrass (2009)
Véréna Paravel:
7 Queens (2007), Interface (2010)
Véréna Paravel & J.P. Sniadecki:
Foreign Parts (2010)

Limbo

Cao Guimarães

INTERNATIONAL PREMIERE

Although it's all kind of blurry and a bit overexposed, this portrait is also meticulously controlled. Movement without any visible cause is at the heart of this collage of jungle gyms, with the occasional kid thrown in. This abstract idea and its concrete representation – the dance of swings, slides and carousels – combine to form a look back at the years of youth. Back then, the boredom and apathy seemed extreme at times, but they had no consequences. Everyone was just sitting on the stoop watching a plastic bag blow by, waiting for inspiration that could come at any moment. Building a hut in the woods behind the supermarket, inventing a new language, or shooting paper arrows through PVC piping found on the ground. Until the time the inspiration comes, the wind will provide the entertainment. The rhythm of the jungle gyms is stressed by the sounds of the mechanics. Thanks to this effective hypnosis, you're momentarily 10 years old again on a warm Sunday afternoon.

Brazil, 2011
DCP, color, 17 min

Director: Cao Guimarães
Photography: Cao Guimarães
Editing: Cao Guimarães, Lucas Sander
Sound: O Grivo
Music: O Grivo
Production: Cláudio Guimarães for Marimbondo Produções Artísticas Literárias e Audiovisuais Ltda.
Screening Copy: Studio Cao Guimarães

Cao Guimarães:
Inventory of Small Deaths (Blow) (2000), Word/World (2001), The End of the Endless (2001), Hypnosis (2001), Around the World in a Few Pages (2002), Two-Way Street (2002), From the Window of My Room (2004), The Soul of the Bone (2004), Epilogue (2006), Accident (2006), Drifter (2007), Weightless (2007), Peiote (2007), Veiled Dream (2008), Gambiarra Masters (2008), Ex-It (2010), The Tenant (2010), Brasília (2011), Sem hora (2012), Elvira Loreley – Alma de Dragón (2012), Otto (2012), a.o.

www.caoguimaraes.com

Map

Mapa

León Siminiani

INTERNATIONAL PREMIERE

In this film diary, young Spanish director Léon Siminiani travels to India in search of a theme for his new project, only to find that his real subject is back home in Madrid. Before he realizes that, though, he has to succumb to the hustle and bustle of India, overcome his broken heart, and do some thorough soul-searching. With a tone of self-depracation, he lets us share in his blustering emotions and the process of making the film. *Map* is a film under construction, building itself up as we're viewing it. The maker's quest becomes the viewer's, and the creative process is the central theme. During that process, Siminiani often lets himself be led by The Other, a voice in his head commenting cynically on everything he does. His bourgeois guilt often rises to the surface. When he's filming colonial buildings, The Other calls him an imperialist; when he's documenting the misery in India, The Other says he's manipulative. Is what he's making a pseudo-social film, he wonders. Would it be better for him to listen to Ravel and have a good cry, rather than make a film about his former lover? Help comes from an unexpected source when the Etta James song "At Last" finally puts him on the trail of something.

Spain, 2012
DCP, color, 85 min

Director: León Siminiani
Photography: León Siminiani
Editing: León Siminiani
Production: Stefan Schmitz & Maria Zamora for Avalon Productora Cinematográfica
Co-Production: Pantalla Partida
Screening Copy: Avalon Productora Cinematográfica

León Siminiani:
Digital (2003)
Archipiélago (fiction, 2003)
Zoom (2005)
Ludoterapia (fiction, 2007)
El tránsito (2009)
Limits 1st Person (2009)
El premio (2010)

Pitched at the Forum 2011

Monument

Monumento

Gregorio Graziosi

It took Victor Brecheret 30 years to complete his *Monument to the Bandeirantes*, which measures 16 meters high and 50 meters long. Since 1953, this masterwork by one of Brazil's most successful sculptors of the 20th century has been on display in São Paolo. It is an ode to the development of the Brazilian hinterland by indigenous, African and Portuguese Brazilians. Two horses are at the front, followed by a collection of angular, brawny men – together, they are dragging an enormous tree trunk. The sequence of details gradually gives the beholder a feel for the artwork's proportions and composition. It is filmed from bottom-up, causing the surrounding city to fade away, and the black-and-white cinematography endows the clouds with a monumental aura as they glide by. This study gets an extra dimension by replacing the actual sound environment with a score of what it might have sounded like during the exploration: men and horses drudge in silence and the jungle speaks.

Brazil, 2012
DCP, black-and-white, 10 min

Director: Gregorio Graziosi
Photography: André Brandão
Screenplay: Gregorio Graziosi
Editing: Gabriel Mello
Sound: Fábio Baldo
Production: Zita Carvalhosa for Cinematográfica Superfilmes Ltda.
World Sales: Cinematográfica Superfilmes Ltda.
Screening Copy: Cinematográfica Superfilmes Ltda.

Gregorio Graziosi:
Saba (2006)
Saltos (fiction, 2008)
Phiro (2008)
Mira (fiction, 2009)

N'être

Olfa Ben Ali

In France, the word *banlieue* often evokes thoughts of bleakness, poverty and crime. In *N'être*, however, Olfa Ben Ali looks back with nostalgia on her youth in La Reynerie, a 1960s urban expansion project just outside the city of Toulouse. The discreetly filmed images of the rigid, modernist high-rise buildings contrast sharply with the intimate soundtrack, a combination of dreamy sound design and personal memories. Ben Ali remembers how as a little girl, she used to associate everything with God. Not just the trees and the flowers in the green areas below, but the concrete buildings, too. This was because her mother had taught her that He was everywhere and He saw everything. We also hear her mother, looking back on her own past. In this way, *N'être* paints a warm and subtle portrait of the individual lives behind the austere, uniform façades.

The Netherlands, 2012
HDcam, color, 12 min

Director: Olfa Ben Ali
Photography: Olfa Ben Ali
Screenplay: Olfa Ben Ali
Editing: Olfa Ben Ali
Sound: Olfa Ben Ali, Rick Haring
Music: Jessica Dill
Narration: Olfa Ben Ali
Narrator: Olfa Ben Ali
Production: Olfa Ben Ali
Screening Copy: Olfa Ben Ali

Olfa Ben Ali:
directing debut

www.olfabenali.com

Order of Service

Orde van dienst

Henk Otte

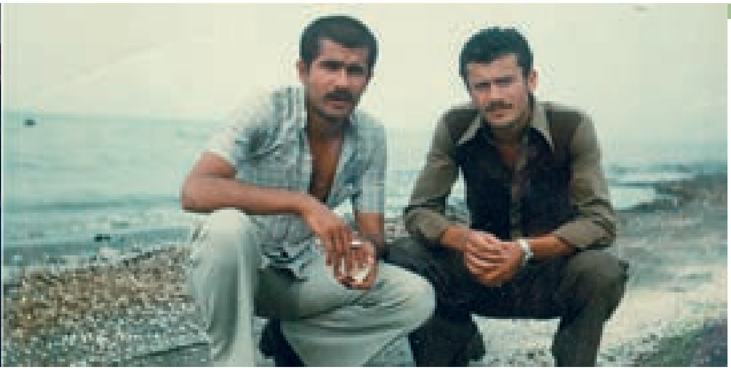
The Netherlands, 2012
video, color, 7 min

Director: Henk Otte
Photography: Henk Otte
Editing: Henk Otte
Production: Henk Otte for Henk Otte Fotografie
World Sales: EYE Film Institute
Screening Copy: EYE Film Institute

Henk Otte:
Selvbetjening (2011)

www.henkotte.nl

The screen is split into nine blocks: the same shot of a church nine times. The church is Protestant, for the walls are white and there are chairs and no altar. First the light goes on, and then a man in his Sunday best walks over to the light switches and leaves the room once again. It looks like the same shot again and again, perhaps played at a slightly different speed. Or is he wearing a different color suit in the middle window? The precision with which these religious services unfold – there are nine different ones in total – is incredible, especially considering the fact that they are presided over by three different ministers. Playing the services simultaneously places the stress on form and the ritual. On how a child experiences it: you might not get the words, but the gravity and dedication don't escape you for a second. Additional pleasure comes in the form of the solemn procession of the elders once the congregation is seated, which seems never-ending in all nine shots.



Revolutionary Memories of Bahman Who Loved Leila

Khaterate enghelabe Bahman asheghe Leila

Farahnaz Sharifi

Iran, 2012
video, color, 15 min

Director: Farahnaz Sharifi
Photography: Reza Teymouri
Screenplay: Mohammadreza Farzad, Farahnaz Sharifi
Editing: Farahnaz Sharifi
Sound: Mehrshad Malakouti
Narrator: Hassan Pourshirazi
Production: Pejman Lashkaripour
World Sales: Documentary and Experimental Film Center
Screening Copy: Mohammadreza Farzad

Farahnaz Sharifi:
Moon's Voice (2004)
Destiny (2006)
Iran According to Ads (2009)
My Sad Face (2010)
21 Employment Ads (2010)

Bahman's father warns him about Leila: she will bring the family nothing but misfortune. Bahman is 20 and tries to listen to his dad, but the year is 1979, and he ends up getting involved with both Leila and the Islamic Revolution. In his father's mind, the revolution is trouble as well – it's not up to normal Iranians to decide who should be in power. With the help of photos and in voice-over, Bahman tells of his desire for life, love and protest. In the black-and-white pictures, Bahman is invariably colored red: at a wedding, during a weekend trip to the Caspian Sea, playing soccer. Only when the protests get out of hand and the Shah's soldiers begin shooting into the crowd does Bahman learn that his longing will bring death and destruction. And he remembers what his father always told him: "I see the bottom of the creek and you the surface."

Snake Dance

Patrick Marnham, Manu Riche

With the invention of the atomic bomb, man has created the conditions for his own downfall. Nations have become entangled in a nuclear dance of death, driven by primal fear. *Snake Dance* traces the paths of two men: the father of the bomb Robert Oppenheimer, and German anthropologist Aby Warburg, who around 1900 studied the Native American Pueblo people from Los Alamos. These people were later hired to do manual labor on the secret Manhattan Project in Los Alamos. At the place where Native American traditions and knowledge were lost, a group of brilliant physicists engineered the first weapon of mass destruction – and they had the time of their lives. The visually poetic trip takes us to the deserted Los Alamos, to the uranium mines in Congo, and to Japan – itself recently struck by another nuclear disaster. One of the most fertile pieces of land around Hiroshima has been contaminated with plutonium, rendering it useless for 170,000 years. The anthropologist Warburg believed that the human tragedy lies in our inability to overcome our phobic reflex. We have allowed fear to rule our lives and our civilization. The two directors of this documentary apply this keen analysis to our post-nuclear era. Without using any archive footage, the filmmakers offer a personal interpretation of mankind's disastrous decision to play God.

Belgium, 2012
DCP, color, 77 min

Director: Patrick Marnham, Manu Riche
Photography: Renaat Lambeets, Ross McDonnell
Editing: Michèle Hubinon
Production: Geneviève de Bauw & Manu Riche for Riche, Riche & Riche
Executive Production: James Mitchell for SoHo Moon pictures ltd., Suzanne van Voorst for IDTV Docs, Eric van Zuylen for RYVA Production
World Sales: Andana Films
Screening Copy: Riche, Riche & Riche
Involved TV Channel: VRT
Website: www.snake-dance.net

Patrick Marnham:
directing debut
Manu Riche:
The Black Star (1998), Welcome to My World (2000), Baudoin I (2001), The Politician (2005), The President (2005), The Salesman (2006), Ghislain Libart, Bucheron (2009), Paul Dujardin, The Long March (2009), Tom Barman, Portrait of a Young Man as an Artist (2010), a.o.

www.manuriche.net

Awards: Buyens-Chagoll Prize Docville International Documentary Film Festival

A Story for the Modlins

Sergio Oksman

A filmmaker's dream came true for director Sergio Oksman. Quite by chance he received a box full of photos, letters, papers and a VHS tape that once belonged to an American family called the Modlins. From this archive material, he distilled the remarkable story of ambitious artist Margaret, her husband (and fame-hungry actor) Elmer, and their son Nelson. The film begins with a long scene from *Rosemary's Baby*, the only film of any importance in which Elmer performed – as an extra. Oksman then uses the photographs to trace the history of the family, who, due to a lack of success, left America for Spain, where the couple completely withdrew from society and dedicated their lives to Margaret's creative development. Oksman puts his sparse material (which includes a letter from the artist to her highly manipulated son) to effective use: the black-and-white photos, taken over a period of several years from the same spot in the Spanish apartment, tell of Margaret's neurotic artistic mood swings, her son's submissiveness and her husband's worship. The *pièce de resistance* is a VHS tape recorded by a visitor. She films the couple as they show her around their home, strewn with impressive works of art. These are the last images of a life of promise unfulfilled.

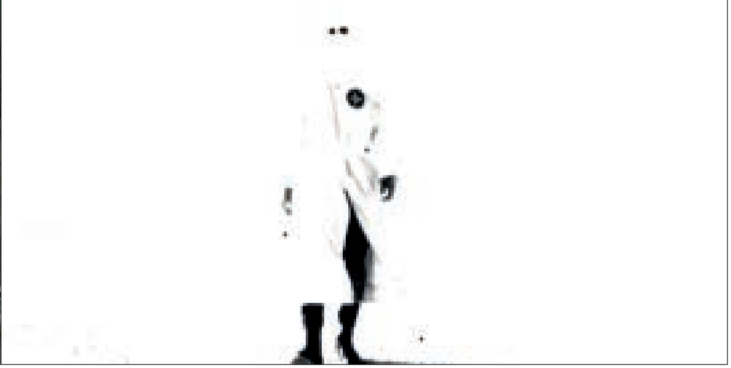
Spain, 2012
DCP, color, 26 min

Director: Sergio Oksman
Photography: Migue Amoedo
Screenplay: Carlos Muguiro, Sergio Oksman, Emilio Tomé
Editing: Fernando Franco, Sergio Oksman
Sound: Carlos Bonmatí
Narrator: Trent Cohn
Production: Sergio Oksman for Documenta Films
World Sales: Documenta Films
Screening Copy: Documenta Films
Website: www.astoryforthemodlins.com

Sergio Oksman:
Shipmates (1996), Voto blanco (2001), Restos de noche (2001), Gaudí in the Favela (2002), The Beautician (2004), Benfica na memoria (2004), Mariza, meu fado (2005), Gilberto Gil: Un ministro en directo (2006), Goodbye, America (2007), Notes on the Other (2009), a.o.

www.sergiooksman.com

Awards: Best Documentary Film under 30 Minutes Karlovy Vary International Film Festival, Short Grand Prix Warsaw Film Festival, a.o.



The Turner Film Diaries

James T. Hong

WORLD PREMIERE

What initially appears to be a legitimate indictment of American cultural decadence turns out to be the filming of an ultra-rightwing manifesto. In 1978, William Pierce wrote *The Turner Diaries* under the pseudonym Andrew MacDonald. It was a novel that would later inspire others to commit violent acts, including Timothy McVeigh, who killed 168 people in the Oklahoma City bombing of 1995. The book is a fictitious retrospective on a "successfully" completed global ethnic cleansing. This documentary adopts a similar perspective. A demonic voice-over reads passages from the book, while abstract black-and-white images support the chaotic and hateful worldview. The documentary moves on to suggest that a society of mass consumption, obesity, dislocation and addiction can be a breeding ground for this outlook. The lack of logic in the reasoning is masterfully adopted in the editing. Director James T. Hong – specialized in polemical experimental films such as *A Portrait of Sino-American Friendship* – has made yet another resolutely provocative piece. The fact that this way of thinking – destruction as salvation – is music to the ears of some people is as fascinating as it is abhorrent.

The Netherlands, Taiwan, 2012
video, black-and-white, 26 min

Director: James T. Hong
Co-director: Yin-Ju Chen
Photography: James T. Hong
Editing: James T. Hong
Production: James T. Hong for Zukunftsmusik
Screening Copy: Zukunftsmusik

James T. Hong:
Condor: A Film from California (1998), Taipei 101: A Travelogue of Symptoms (2004), The Form of the Good (2005), 731: Two Versions of Hell (2007), A Portrait of Sino-American Friendship (2007) Dogs of Straw (2008), Führerbunker: Touristen, Neo-Nazis, und andere – 20 April 2009 (2009), Surveillance of a Camp in Spring (2010), Lessons of the Blood (2010), End Transmission (2010), a.o.
James T. Hong & Yin-Ju Chen
Suprematist Kapital (2006), Total Mobilization (2006)

The Wave

Sarah Vanagt, Katrien Vermeire

Red earth is being dug up – we hear the excavator before we see it. The landscape also reveals itself only hesitantly. When the clouds finally roll back, we see a sparsely vegetated valley of that same red color, and a river meandering through it. Off-screen, a woman voices her concern: they're supposed to be buried there, but what if they can't find them? We see the result of the digging in time-lapse images (frames shot at a fixed interval, creating a sped-up effect when played back). We never see any people, but it soon becomes clear that the digging is now being done manually. And then the first shoe appears, followed by a lower leg, a bone sticking out of the shoe. After a while, it's obvious that it's not just one person who's buried here. Something horrible has happened in this place. Cut to a long shot of the valley. How could you find anyone buried here so long ago, in this vast, empty space?

Belgium, 2012
DCP, color, 20 min

Director: Sarah Vanagt, Katrien Vermeire
Photography: Katrien Vermeire
Editing: Inneke van Waeyenberghe
Sound: Gary Sanctuary, Larry Sider
Production: Sarah Vanagt for Balthasar
Co-Production: Michigan Films
World Sales: Argos
Screening Copy: Argos

Sarah Vanagt:
After Years of Walking (2003)
Little Figures (2003)
Begin Began Begun (2005)
Les mouchoirs de Kabila (2005)
First Elections (2006)
Power Cut (2007)
Ash Tree (2007)
Silent Elections (2009)
Boulevard d'Ypres (2010)
The Corridor (2010)
Katrien Vermeire:
directing debut

www.katrienvermeire.com

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DANISH
FILM
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25TH
ANNIVERSARY

NON-COMPETITIVE PROGRAMS

Stedelijk@IDFA

As part of a new collaboration between IDFA Paradocs and Amsterdam's Stedelijk Museum, nine video art pieces will be shown on a theater screen instead of a gallery wall, questioning the relationship between museum and cinema. The artworks were acquired by the museum during the years of its recent renovation, while it was making use of various guest locations around the city. This program is supported by AMMODO.

Commission

Erik van Lieshout

In 2010, Erik van Lieshout opened a "shop" in the Zuidplein Mall in Rotterdam South, a working class area with a large immigrant community were he lived from 1993 to 2007. Van Lieshout did not sell anything in his shop, which had "Real luxury is buying nothing" printed in big letters on its windows. Inside the shop, Van Lieshout examined the social impact of figures such as architect Rem Koolhaas and right-wing politician Pim Fortuyn through interaction with the other shopkeepers and with local residents. This resulted in some very funny conversations about topics such as consumerism and regeneration, which are documented in *Commission*. The work was commissioned by Sculpture International Rotterdam and the local Rotterdam community as part of a long-term art project at the Zuidplein.

AVON
BIJ
IEDERE WERK
SATURN
KOOPAVOND
Service

The Netherlands, 2011
DCP, color, 49 min

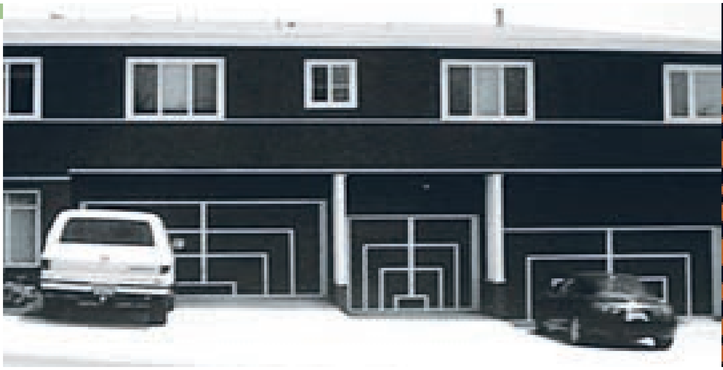
Director: Erik van Lieshout
Photography: Erik van Lieshout
Screenplay: Erik van Lieshout
Editing: Core van der Hoeven
Production: Suzanne Weenink for Sculpture International Rotterdam
Screening Copy: Stedelijk Museum

Erik van Lieshout:
EMMDM (1999)
Growshop (2000)
Mari Achi (2002)
Happiness (2003)
UP! (2003)
Respect (2003)
Awakening (2006)
Rock (2006)
Sex Is Sentimental (2009)
a.o.

The End of Photography

Judy Fiskin

The End of Photography is a film about the fading away of the use of film in photography, set against the traditional suburban landscape and architecture of Los Angeles. The argument Judy Fiskin makes is as simple as it is radical: the 150-year history of photography as we know it has come to an end because the formal processes that once defined photography as a medium are nearing obsolescence. A cool voice-over provides an inventory of the objects, processes and experiences lost with the disappearance of conventional photography: "No more film, no more reels, no more enlarger..." The sense of loss intensifies as it becomes clear that Fiskin is not bidding farewell to mere objects but to the ethos, character and sensibility that the daily use of these things engendered, sustained and rewarded. With little fanfare, her melancholic movie makes you wonder how digital technology will change the way the world looks and, more importantly, how it will change the people doing the looking.



USA, 2006
DCP, black-and-white, 3 min

Director: Judy Fiskin
Photography: Judy Fiskin
Screenplay: Judy Fiskin
Editing: Judy Fiskin
Sound: Judy Fiskin
Narration: Judy Fiskin
Narrator: Joan Chodorow
Production: Judy Fiskin
Screening Copy: Stedelijk Museum

Judy Fiskin:
Diary of a Midlife Crisis (1998)
My Getty Center (2000)
What We Think About When We Think About Ships (2001)
Fifty Ways to Set the Table(2004)
Guided Tour (2010)

Exercise

Lucia Nimcova

The Slovakian artist Lucia Nimcova filmed older citizens from her hometown Humenne while they are performing physical exercises they had to learn by heart under the communist regime. Even though the performers are a bit stiff, they can still bring back the stretching exercises and dance routines they had to perform on a daily basis decades ago. Nimcova shows how the traces of communism are still very much present in the older generation. The film is political, but in a playful way.

Czech Republic, 2007
DCP, color, 7 min

Director: Lucia Nimcova
Photography: Lucia Nimcova
Editing: Lucia Nimcova
Production: Lucia Nimcova
Screening Copy: Stedelijk Museum

Lucia Nimcova:
Kiss (2006-2007)
Drug Addiction (2008)
Zuzanka (2008)
Martelinar (2008)
Beyond the Wisla (2011)
a.o.

Frauenkörperbewegungsbilder

Jennifer Bornstein

The film *Frauenkörperbewegungsbilder* by Jennifer Bornstein is based on found documentary photographs of dancer, choreographer and filmmaker Yvonne Rainer. To make the 16mm film, Bornstein enlisted dancers to reenact body positions found in photographic documentation of Rainer's dance performances. As Bornstein explains, "I'm intrigued by how squarely the photographs documenting these performances have made their way into the collective memory of many artists of our time, as if the passage of time has lent the works a romanticized meaning different from the performers' original intentions."

USA, 2010
16mm, color, 6 min

Director: Jennifer Bornstein
Photography: Jennifer Bornstein
Editing: Jennifer Bornstein
Production: Jennifer Bornstein
Co-Production: Blum and Poe, Greengrassi
Screening Copy: Stedelijk Museum

Jennifer Bornstein:
Collectors' Favorites (1994)
Celestial Spectacular (2002)
Voyage to Samoa (2003)
Phantom Limb (2009)
a.o.

The Living Room

Roderick Hietbrink

The Living Room depicts the interior of a typical Dutch house. Close-ups of different kinds of furniture, potted plants, souvenirs and other personal belongings are carefully depicted. The quiet, private atmosphere is breached when a large oak tree enters the room, rearranging the interior in a destructive manner. Being both realistic and absurd, the confrontation between the tree and the home raises questions about their meaning and symbolism, and their representational value for the outside world. The sober way the event is captured starkly contrasts with its absurd character, and this idiom characterizes Hietbrink's oeuvre. Hietbrink's audiovisual installations and photography fuse elements of architecture and the cinematic, drawing on the history of film, modernism and urban landscapes. His work frequently introduces external or foreign elements into everyday scenarios, challenging the perceptions of his audience and highlighting processes of interpretation.

The Netherlands, 2011
DCP, color, 9 min

Director: Roderick Hietbrink
Photography: Jeroen Simons
Screenplay: Roderick Hietbrink
Editing: Roderick Hietbrink
Production: Roderick Hietbrink
Screening Copy: Stedelijk Museum

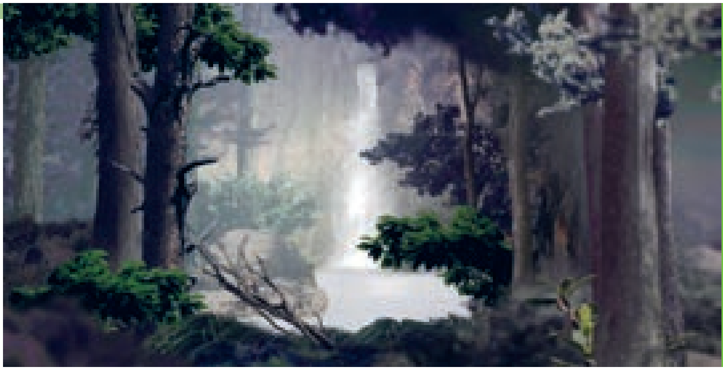
Roderick Hietbrink:
Mirroring 2001: A Space (2008)
Drawing Home Appliances (2010)
The Knife (Stage Cutting) (2010)
My Father's Nature (2011)
Upstairs (2011)
a.o.

www.roderickhietbrink.nl

Mastering Bambi

Persijn Broersen, Margit Lukács

Mastering Bambi is a film comprised entirely of scenery. It is a reconstruction of Walt Disney's 1942 classic animation film *Bambi*, well known for its distinct main characters – a variety of cute, anthropomorphic animals. An important but often overlooked protagonist in the movie is nature itself: the pristine wilderness as the main grid on which Disney structured his *Bambi*. One of the first virtual worlds was created here: a world of deceptive realism and harmony in which man is the only enemy. Disney strived to be true to nature, but he also used nature as a metaphor for human society. In his view, deeply rooted in European romanticism, the wilderness is threatened by civilization and technology. Broersen and Lukács recreate the model of Disney's pristine vision, but they strip the forest of its harmonious inhabitants, the animals. What remains is another reality, a constructed and lacking wilderness where nature becomes the mirror of our own imagination.

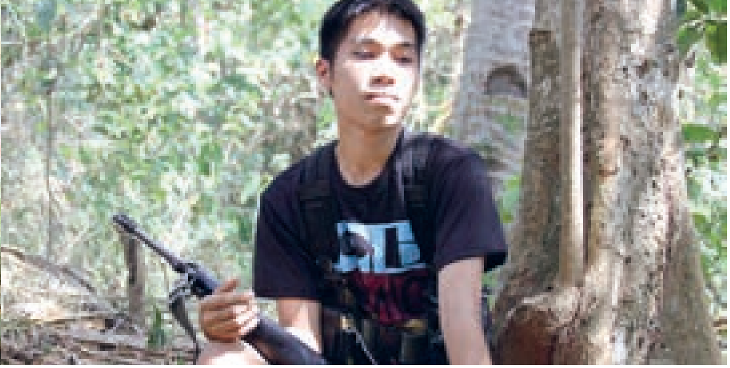


The Netherlands, USA, 2011
DCP, color, 13 min

Director: Persijn Broersen, Margit Lukács
Photography: Persijn Broersen, Margit Lukács
Screenplay: Persijn Broersen, Margit Lukács
Editing: Persijn Broersen, Margit Lukács
Production: Persijn Broersen, Margit Lukács
Screening Copy: Stedelijk Museum

Persijn Broersen & Margit Lukács:
Into Routine (fiction, 2002)
Crossing the Rainbow Bridge (2003)
Prime Time Paradise (fiction, 2004)
Raise High the Roofbeam! (fiction, 2007)
Manifest Destiny (fiction, 2009)
a.o.

www.pmpmpm.com



No Permanent Address

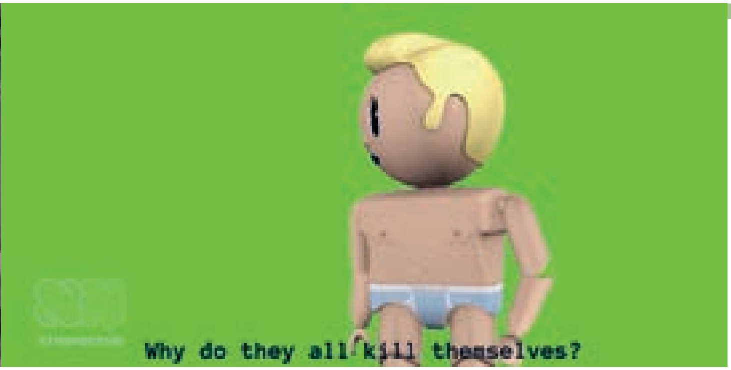
Mark Boulos

For *No Permanent Address*, Mark Boulos filmed the New People's Army (NPA), a revolutionary communist guerilla group hiding in the coconut groves in the Philippines. In the European Union and the United States, the NPA is considered a terrorist organization. With *No Permanent Address*, Boulos, who calls himself a Marxist filmmaker, examines their Maoist battle against the state but emphasizes the aspects of love and idealism. The video installation is about the persistence of communism beyond its supposed death.

The Netherlands, 2011
DCP, color, 28 min

Director: Mark Boulos
Photography: Mark Boulos
Editing: Emiliano Battista
Sound: Adele Fletcher
Production: Mark Boulos
World Sales: Galerie Diana Stigter
Screening Copy: Stedelijk Museum

Mark Boulos:
Self-Defense (2001)
Jerusalem (2004)
The Gates of Damsacus (2005)
The Word Was God (2006)
All That Is Solid Melts into Air (2008)


Why do they all kill themselves?

Nothing Is Enough

Frances Stark

The film *Nothing Is Enough* by artist and writer Frances Stark consists of documented text fragments from Stark's online chat with a young Italian man, ranging from contemplative, self-reflective discussions to cybersex. Lacking any visual imagery, the film is set to a moody improvised piano piece played by another man Stark met in virtual reality. In a very personal way, Stark turns virtual conversation and chat room exchanges into art.

USA, 2012
DCP, color, 14 min

Director: Frances Stark
Screenplay: Frances Stark
Editing: Chris Svensson
Sound: Chris Svensson
Production: Chris Svensson
Screening Copy: Stedelijk Museum

Frances Stark:
Osservate, leggete con me (2012)

Ruth Drawing Picasso

Rineke Dijkstra

In the video piece *Ruth Drawing Picasso*, a uniformed schoolgirl sits on the floor of the Tate Museum in Liverpool, quietly drawing the work in front of her: Picasso's *Weeping Woman* (1937). As viewers, we do not see the painting, only the girl lost in concentration, drawing what she observes. Filmed using a static, single camera angle, it resembles a photographic portrait, encouraging us to observe the pose and gestures of the young girl very closely. As we witness Ruth intensely absorbing Picasso's painting, we become aware of her increasing engagement in the act of looking – not only in order to "get it right" as she attempts to sketch the image, but taking what she sees and making it her own. Dijkstra's film involves us in a dialogue about the act of observation as well as artistic inspiration and creativity.

The Netherlands, 2009
DCP, color, 7 min

Director: Rineke Dijkstra
Screening Copy: Stedelijk Museum

Rineke Dijkstra:
The Buzz Club, Liverpool, UK/ Mystery World, Zaandam, NL (1996–97)
The Krazyhouse (Megan, Simon, Nicky, Philip, Dee)
Liverpool, UK (2009)
I See a Woman Crying (Weeping Woman) (2009)
a.o.

NON-COMPETITIVE PROGRAMS

IDFA DocLab

IDFA's new media program DocLab presents emergent forms of documentary, including online projects, live cinema presentations, video installations, mobile applications and locative media. All projects are showcased at De Brakke Grond cultural center (as part of IDFA's Expanding Documentary Exhibition), in cinemas during DocLab live screenings, and throughout the year at www.idfa.nl/doclab.

IDFA DocLab

We are living a reality that is increasingly experienced through digital screens. Not only is it more likely that you are reading this text on a screen (instead of the paper on which we have printed our beautiful 25th IDFA Catalogue), it is also likely that the last thing you'll see tonight and the first thing you'll see tomorrow morning will be the screen of your smartphone. And even if you're not yet constantly connected to the digital world via a smartphone or tablet, most analysts predict that you will be – by 2014 at the latest.

The digital revolution has been going on for decades, but in the last five years, the influence of digital technology on our everyday lives and how we consume documentary media has increased dramatically – for better and for worse. To illustrate the complexity of our times, consider the image below. Are these people happy or sad? Alone or together? The point is that it's hard to tell without actually knowing what is displayed on the screens they're looking at.

The ones benefitting most obviously from the digital age are the ones that helped create it: tech giants like Google and Apple, fighting each other ever more fiercely over access to our personal lives and credit cards. Meanwhile, traditional media are often portrayed as the most obvious victims, struggling to adapt and keep up with the incredible pace and disruptive force of the web. And so far, none of the major publishers of documentary content, from the BBC to *The New York Times*, have worked out how exactly to make use of these new channels and platforms that simultaneously pose a direct threat to their existing business models. Independent filmmakers are left to explore the exciting but uncertain routes of crowd funding, trans-media marketing and online distribution. The outcome of all this is hard to predict.

Yet besides all the institutional and economic challenges, the web has also brought us something else: a new era of artistic innovation

Photo by Caren Litherland on Cowbird.com

CAN'T SLEEP?
HELP US CREATE
A JOURNAL OF INSOMNIA

and new forms of documentary storytelling. In recent years, a select number of digital pioneers has been successfully pushing both artistic and technological boundaries, creating some of the most amazing documentary experiences ever made – using the traces we leave online to tell stories, inviting us to interact with their stories, or even allowing us to participate and co-create stories collaboratively.

As the digital creeps further and further into the fabrics of our everyday lives, it's becoming increasingly clear that these projects and technologies are not just geeky experiments, but that they are playing a key role in shaping the future of documentary storytelling and the digital arts. Since the official launch of our new media program IDFA DocLab in 2008, we've been lucky to showcase and premiere many of these projects, connecting them to the rich legacy of creative documentary cinema that has been at the heart of IDFA since it was founded 25 years ago.

Just like cinema didn't replace books, theater, opera or photography, these new interactive genres will not replace linear documentary cinema as an art form – far from it. But just as artists like Dziga Vertov, D. A. Pennebaker and Jørgen Leth used cinema to create their own forms of documentary art, today's non-fiction artists will also explore interactive media. The difference is that in the digital, globally connected age, these explorations are taking place more freely and more collaboratively across different arts and media industries.

A digital screen isn't better equipped to tell a story than a piece of paper or a cinema projection is, it's just very different. Excitingly so.

Caspar Sonnen
IDFA DocLab Curator

IDFA DocLab Competition 2012

Looking at the projects of this year's IDFA DocLab Competition for Digital Documentary Storytelling, we are happy to see a number of familiar faces and digital pioneers deliver some of their best work so far. Among them are media artists such as Ze Frank and Jonathan Harris and digital documentary pioneers such as Upian, Submarine, ARTE Interactive and the National Film Board of Canada. But we also see a number of completely new faces and new cultures entering the interactive documentary space, which is very exciting to watch. All competition projects are screening at the IDFA DocLab Competition Showcase as part of the Expanding Documentary exhibition in De Brakke Grond. Many projects are also featured in the DocLab live cinema events (highlighted in the following pages) and Interactive Documentary Conference (see page 287).

Five years of IDFA DocLab

IDFA DocLab celebrates its fifth anniversary November 15-20. Join us for installations, live cinema events, brain scans, documentary robots and a special one-day industry conference on Sunday, November 18, bringing together some of the world's leading digital documentary pioneers working in visual arts, games, cinema, publishing, digital technology and science. Visit IDFA DocLab at www.idfa.nl/doclab or follow @doclab on Twitter for the latest updates on activities during IDFA and guest programs at other festivals throughout the year.

The IDFA DocLab Anniversary is organized in collaboration with De Brakke Grond, which is also the main festival location for all DocLab events, installations and Expanding Documentary. IDFA DocLab is supported by the Mondriaan Fund and the Amsterdam Fund for the Arts.

mondriaan fund
AMSTERDAMS FONDS VOOR DE KUNST

IDFA DocLab Events & Installations

Robots in Residence

Created by Alexander Reben & Brent Hoff

If robots can build cars and bomb people in foreign countries, why wouldn't they be able to make documentary films one day? How would a robot approach its documentary subject? What questions would it ask? What problems would it face and what advantages would it have? These are just some of the questions that robot artist Alexander Reben and experimental filmmaker Brent Hoff will try to answer as part of the fifth anniversary of the IDFA DocLab program. For the Robots in Residence Project, Reben designed a series of small documentary robots that will be set free for the duration of the festival. They will roam around the Expanding Documentary exhibition, looking for interesting people and things to document. Feel free to interact with them and answer some of their questions. During *DocLab Live: Reality vs. Future* on Monday, November 19, Reben and Hoff will present the project and premiere a rough cut of its first-ever robot-made documentary.

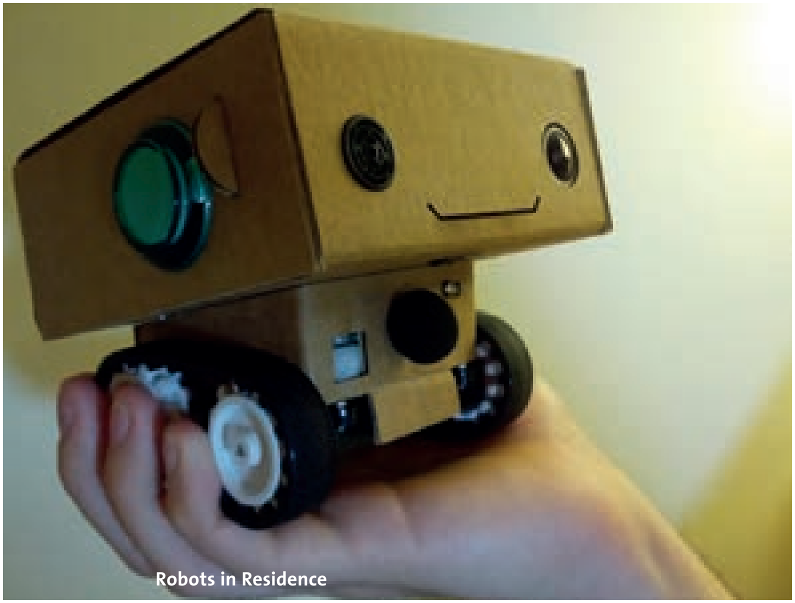
November 15-23, 3:00-10:00 p.m., De Brakke Grond Foyer

Moments of Innovation

When Documentary and Technology Converge

Defining documentary has never been easy, and interactive documentaries and other new forms of documentary storytelling compel us to revisit our assumptions now more than ever. Aiming to help put the long story of documentary innovation into perspective and to speculate about its future, MIT's new Open Documentary Lab and IDFA DocLab have joined forces and created *Moments of Innovation*, an interactive installation and online research project. The installation presents seven themes that digital documentary artists are currently exploring, ranging from "Interaction" and "Immersion" to "Location" and "Participation." Each theme is shown on its own screen and gives the visitor the opportunity to explore several historical examples of documentary innovation, leading up to more recent highlights from the digital age. The *Moments of Innovation* project takes an expansive view of documentary and investigates the *pas de deux* between representation and technology, and the resulting capacity to see the world with new eyes. It's a first step in connecting some of the dots between the latest digital endeavors and those conceptual pioneers and technological prototypes that came before them.

November 15-25, 10:00a.m. – 11:00 p.m., De Brakke Grond Witte Zaal


Robots in Residence

Alma, a Tale of Violence

In addition to the iPad documentary selected for the IDFA DocLab Competition (see page 103), IDFA will also present an installation version of *Alma, a Tale of Violence* at the Expanding Documentary exhibition in De Brakke Grond. It will showcase the photography by Miquel Dewever-Plana, who has been capturing the violent reality of gang culture in Guatemala for 15 years. The installation will also include drawings by the graphic artist Hugues Micol, expanding on the stories contained inside and outside the photographic images. *Alma, a Tale of Violence* is a multi-platform project written and directed by Miquel Dewever-Plana and Isabelle Fougère and produced by Arte, Upian and agence VU'.

November 15-25, 10:00 a.m. – 11:00 p.m., De Brakke Grond Foyer

Live Cinema Events

DocLab Live: The Best of NFB Interactive

Over the last five years, few have pushed the digital boundaries of documentary storytelling so eloquently as the creative team at the National Film Board of Canada Interactive. Join them for a unique interactive cinema event with live music and three of their finest interactive documentaries performed live onstage: *Bear71*, *Insomnia* and *Here at Home*. With Hugues Sweeney (executive producer of NFB Interactive), Jeremy Mendes (creator of *Bear71* and *This Land*), cellist Heather McIntosh and sound artist and co-creator of *Insomnia* Philippe Lambert.

Friday, November 16, 8:30 p.m., De Brakke Grond Rode Zaal

DocLab Live: The Shorts Show

Forget cat videos. The web has turned into a wonderful home for short form and innovative documentary cinema. Together with filmmaker Brent Hoff, co-founder of the shorts platform Wholphin DVD, IDFA DocLab is presenting an evening showcasing the wide range of formats of short stories being told online – from the short film Victor Kossakovsky directed for the Focus Forward series to multimedia documentary projects, web series and the documentary app *Keep on Steppin'* by Marjoleine Boonstra and digital production company Submarine.

Saturday, November 17, 9:00 p.m., De Brakke Grond Rode Zaal

DocLab Live: Interactive Home Stories

Live premieres of three interactive web docs selected for this year's IDFA DocLab Competition: *The Block*, *mödern cøuple* and *Gol! Ukraine*. The creators of these projects are presenting their web documentaries by navigating the projects on the big screen, creating a linear version live onstage.

Monday, November 19, 7:00 p.m., De Brakke Grond Rode Zaal

DocLab & MIT Present: Reality vs. Future

A live cinema event exploring the intimate relationship between documentary storytelling and technology, from the early 19th century to the near future. William Uricchio, founder of the MIT Open Documentary Lab, is presenting some of the most wonderful (yet rarely remembered) technological and documentary innovations from the 19th century. Robot artist Alexander Reben delivers the results of the *Robots in Residence* project and premieres the very first robot-made documentary ever at IDFA. Experimental filmmaker Brent Hoff shows his thought-provoking short film *The Love Competition*, which uses brain scans to tell the story of romantic love – followed by a love contest live onstage, in which two members of the audience will be hooked up to a scanning device while trying to love someone as hard as they can.

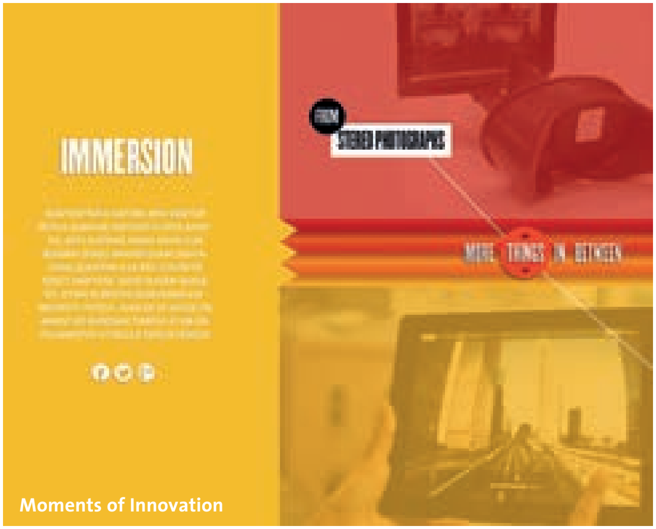
Monday, November 19, 10:00 p.m., De Brakke Grond Rode Zaal

DocLab Live: Tales of Violence and Everyday Life

World premieres of two very different interactive documentaries that provide a unique glimpse into Latin America. In the first, *MAFI.tv – Filmic Map of a Country*, a new generation of filmmakers collectively paints a portrait of their home country of Chile through a poetic web documentary full of absurd and touching moments of everyday life. The second project is *Alma, a Tale of Violence*, directed by Miquel Dewever-Plana and Isabelle Fougère and produced by Upian, (*GazaSderot*, *Prison Valley*). Using interactive tablets such as the iPad in a way that has never been seen before, the project tells the story of a young girl and her life inside one of the most violent gangs in Guatamala. Both projects are navigated live by their creators on the big screen, followed by a Q&A.

Tuesday, November 20, 8:00 p.m., De Brakke Grond Rode Zaal

Alma, a Tale of Violence



Moments of Innovation

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NON-COMPETITIVE PROGRAMS

Expanding Documentary #3

Why just watch a documentary when you could also experience, touch or manipulate it? IDFA DocLab, Paradocs and De Brakke Grond present Expanding Documentary #3, an exhibition of interactive installations, immersive performances and other unexpected representations of reality. This exhibition is supported by Mondriaan Fund and the Amsterdam Fund for the Arts.

Expanding Documentary #3

How does the documentary genre connect to visual art, music or the digital revolution? To robots, poetry and interactive installations? IDFA DocLab, Paradocs and De Brakke Grond present a cross-media program showing us the future of documentary storytelling. Exhibitions and live cinema events showcase the inextricable link between documentary and innovation, experiment and adventure.

Live events

Tom Barman's Late Night Club

Musician and filmmaker Tom Barman hosts this intimate Late Night Club: a journey through the power of documentary with special guests and fascinating footage. Gaining notoriety as the front man for Belgian alternative rock band dEUS, Barman made his directorial debut with *Any Way the Wind Blows*. This grand master of rock 'n' roll takes you to the fringes of life.

Thursday, November 15 and Friday, November 16, 11:00 p.m. to midnight, De Brakke Grond Rode Zaal

Snake Dance: film + theater

A live performance on the spiritual connection between man and nature by the British actor Jerry Killick, adapted from a lecture the German art historian and anthropologist Aby Warburg gave in 1923. The reenacted lecture serves as an introduction to the documentary *Snake Dance* by Manu Riche and Patrick Marnham, which is screening in Paradocs. Based on his studies of the Hopi and Pueblo Indians, Warburg examined how our primary fears have fueled scientific discoveries even as we have become more and more disconnected from nature.

Saturday, November 24, 7:30 p.m., De Brakke Grond Rode Zaal

IDFA Interactive Documentary Conference

International festival conference on the future of documentary storytelling in the digital age. See page 287.

DocLab Live Cinema Events

Web docs on the big screen, live music, artist talks, robots and live brain scans – anything's possible in these five interactive cinema screenings. See page 197.

Expositions

My Name Is Jørgen Leth

An exhibition on the renowned Danish filmmaker, poet and sports pundit Jørgen Leth (b. 1937). In his work, Leth effortlessly switches between art forms and cultures, combining experimental cinema, documentary and performance art. He studied literature and anthropology and has worked as a jazz, theater and film critic at several

Tom Barman

leading Danish newspapers. In the 1960s, Leth took part in founding the experimental film group ABCinema. He has made over 40 films, and 2012 marks his 50th anniversary as a prolific author.

Developed by the Danish curator Michael Thouber in collaboration with gallery GL Strand and design agency e-Types, this exhibition showcases the many facets of Leth's oeuvre in video projections, posters and typographic animations of his poetry. Eight projectors are used simultaneously to reveal the remarkable similarities between his various works. The exhibition presents the first collective examination of his extensive work: from early experiments on heroic cyclists and literary legends to poetic travel films and Leth's own poetry – expressed both in literary form and as commentary on highlights of the Tour de France. Taken together, they testify to an artist who masters the span between popular and experimental material.
November 15-23, 10:00 a.m. – 11:00 p.m., De Brakke Grond Tuinzaal

Empire

A video installation by the Dutch-American artistic duo Eline Jongsma and Kel O'Neill, examining the remnants of Dutch colonialism in Asia, Africa and South America. See page 183.
November 15-23, 10:00 a.m. – 11:00 p.m., De Brakke Grond Foyer

DocLab Competition Showcase

Discover new forms of documentary storytelling through the 15 documentaries selected for the IDFA DocLab Competition for Digital Storytelling. See page 103.

Alma, a Tale of Violence

This photography exhibition showcases the material used in the eponymous digital documentary on the violence of daily life in gang-ridden Guatamala. See page 104.

Moments of Innovation

Rediscover the best digital documentaries shown by IDFA DocLab over the past five years in this installation, developed in collaboration with MIT. See page 197.

Robots in Residence

If robots can build cars and bomb people in foreign countries, why wouldn't they be able to make documentary films? See page 197.

Expanding Documentary #3 is organized in collaboration with De Brakke Grond and is supported by the Mondriaan Fund and the Amsterdam Fund for the Arts.

Jørgen Leth

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Kids & Docs

Kids & Docs is presenting 20 of the best new international youth documentaries. Seven of the selected titles are a result of IDFA's annual Kids & Docs Workshop (see page 283), which offers directors the opportunity to develop a documentary for young people.

All of Me

Dit ben ik

Susan Koenen

Diede and Emma are best friends. School, singing class, shopping, joking around: they share everything. Everything? Well, almost. Because Diede has a secret: she's clairvoyant, although she hates the word. Of all the people around her, the only ones who know are her parents. In the past, she talked about it with other people, but they either didn't believe her or thought she was nuts. And she wouldn't want Emma to think of her like that, because that would mean Diede would lose her best friend. But what does friendship mean if you can't be completely open? *All of Me* mixes documentary with feature film elements representing Diede's sensory world. Just like Susan Koenen's previous films – *Ik ben een meisje!* (*I Am a Girl!*, 2010), about a girl in a boy's body, and *Laura & Anne 4ever* (2008), about the strong bond between two friends, one of whom dies of leukemia – *All of Me* is about personal courage. Diede is going to have to open up if she wants a mature friendship to grow.

The Netherlands, 2012
HDcam, color, 15 min

Director: Susan Koenen
Photography: Reinout Steenhuizen
Screenplay: Susan Koenen
Editing: Susan Koenen, Aart Jan van der Linden
Sound: Bouwe Mulder
Music: Roald van Oosten
Production: Albert Klein Haneveld for Hollandse Helden
World Sales: Hollandse Helden
Screening Copy: Hollandse Helden
Involved TV Channel: NCRV

Susan Koenen:
Laura & Anne 4 Ever (2008)
The Secret of the Queue (2009)
I Am a Girl! (2010)
The Wild West (2010)

www.komedia.nl

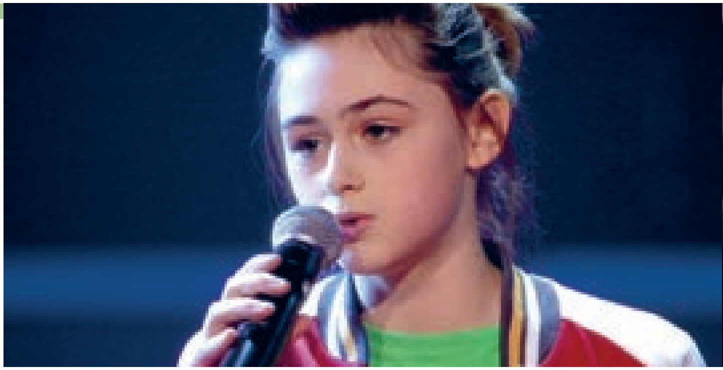
Bente's Voice

Bente's stem

Marijn Frank

WORLD PREMIERE

Bente is 11 years old and she has the voice of an angel. She's desperate to become a singer, but her mother thinks she's too young for a professional career. After a lot of begging, she finally convinces her mom to let her audition for the TV show *The Voice Kids*. The celebrity judges immediately recognize that the girl is a star in the making. Everything changes at school, too: all of a sudden, Bente is popular. She was never all that happy at school, but the more often she appears on TV, the more the other kids seem to like her. Bente sometimes feels insecure, and at a time that is tough for any 11-year-old, she suddenly has to make adult choices. Signing stacks of contracts, for example, and singing in perfect English. In private evening chats with the camera, with her teddy bear playing a leading role, it's clear she's still very much a child. Bente used to sing her way through life, but now she sometimes doesn't feel like practicing. The song she's been given is not her sort of thing at all, and the pressure of show business can make things pretty complicated. And would her classmates still like her so much if she wasn't famous anymore? Doubts begin to mount.



The Netherlands, 2012
video, color, 30 min

Director: Marijn Frank
Photography: Stijn van Santen, Sander Roeleveld. Marijn Frank
Screenplay: Marijn Frank
Editing: Pelle Asselbergs
Sound: Victor Horstink, Oliver Pattinama, Marijn Frank
Production: Nelsje Musch for Blazhoffski Productions B.V.
Screening Copy: Blazhoffski Productions B.V.
Involved TV Channel: VPRO

Marijn Frank:
Daddy's Gone and Left Me Puzzled (2007)

Bubbly Big Top

Zuckere Welt

Maike Backhaus, Tessa Langhans

Fifteen-year-old Madeleine and 17-year-old Anthony, the eldest of seven children in a circus family, invite us into their lives. As the "lead performer" and "junior manager" of the Bruselli Circus, they travel around the country: every Monday they set up shop in a new town, every Sunday they leave again, and in between they perform two shows a day. It's hard work for the seven kids, who lend a hand in all aspects of circus life: they perform in the show and help pitch the big top and take care of the animals, including a llama and some camels. "Most people think we're scum," Anthony complains. "That's what they have in mind when they hear the word 'circus.'" Nonetheless, this brother and sister wouldn't trade circus life for the world, as evidenced in interviews, performance footage and backstage antics. That's why the "Prince Charming" of Madeleine's dreams must have his own circus – although Anthony would rather have his sister keep working in "his" show.

Germany, 2012
video, color, 21 min

Director: Maike Backhaus, Tessa Langhans
Photography: Christian Löhr, Mathias Prause
Screenplay: Maike Backhaus, Tessa Langhans
Editing: Carina Mergens
Sound: Claas Berger
Music: Peter Aufderhaar
Production: Meike Martens for Blinker Filmproduktion GmbH, Janna Velber for Boogiefilm
Co-Production: Kunsthochschule für Medien Köln
Screening Copy: Blinker Filmproduktion GmbH
Involved TV Channel: WDR

Maike Backhaus:
directing debut
Tessa Langhans:
directing debut

Cap or Kippah

Cap of keppel

Susanne Engels

Fourteen-year-old Bram is fed up with hiding the fact that he is Jewish. In fact, he's quite proud of it. The trouble is, he was seriously bullied about it in elementary school – the kids even sang "all Jews should be gassed" at him. He doesn't want the same thing happening now that he's in high school, so he lives in two worlds. In one he's a normal high school student, and in the other he's a Jew. We follow him in his daily activities in both worlds. There is one striking thing that brings the two worlds together, however, and that is Amsterdam's soccer team, Ajax. At their games, Bram can parade around carrying an Israeli flag without fear, as Ajax fans call themselves "Jews" – in their eyes, it is a badge of honor. Bram even has an Ajax "lucky kippah." In everyday life, he wears an Ajax cap or T-shirt. This dichotomy is also represented in the film's sound: right at the beginning of the film, the chanting of soccer fans merges with the sound of Hebrew prayers; sometimes one is more prevalent, then the other. At the end of the film, Bram makes a very clear choice.

The Netherlands, 2012
HDcam, color, 15 min

Director: Susanne Engels
Photography: Susanne Engels
Screenplay: Susanne Engels
Editing: Kristian Claas
Sound: Fokke van Saane
Music: Jeroen Goeijers
Production: Joost Seelen for Zuidenwind Filmproductions
Screening Copy: Zuidenwind Filmproductions
Involved TV Channel: De Joodse Omroep
Website: www.capofkeppel.nl

Susanne Engels:
We're Normally Different (2006)
Between Ears Willem (2009)
The Soul of Appliances (2010)

Delete

Janetta Ubbels

The father of 15-year-old Jurre has Alzheimer's. It's a disease that, in the boy's own words, "keeps taking bites out of your memory. It just kind of gets deleted." In the end, Jurre knows that his father will forget him, too, but he doesn't want to think about that yet. For now, he just wants to do fun things with his dad. They used to do lots of stuff together, but this has become less and less. So Jurre came up with the idea of the two of them going away for a weekend. This documentary captures a teenager finding his own way of coming to terms with an incurably ill father. As well as seeing how sad Jurre is, we also discover how he has learned to live with it, and that the burden of responsibility is now increasingly on his shoulders. He sums it up himself: "The things he used to do for me, I now have to do to for him. But that's only logical."

The Netherlands, 2012
DCP, color, 15 min

Director: Janetta Ubbels
Photography: Ezra Reverda
Screenplay: Janetta Ubbels
Editing: Gert Willem Visser
Sound: Michael Sauvage
Production: David Graaf for Bananaz
Executive Production: Bobby Boermans for Bananaz
World Sales: NPO/RNW Sales
Screening Copy: Bananaz
Involved TV Channel: NTR

Janetta Ubbels:
Nightwatcher (fiction, 2010)

IDFAcademy Results

Dreaming of the Golden Eagle

Drømmen om kongeørnen

Benjamin Ree

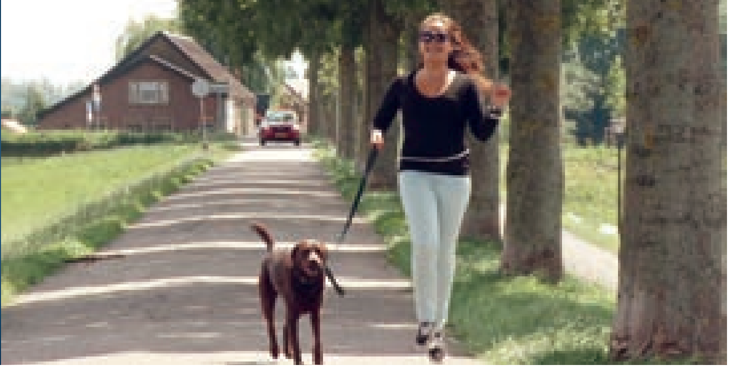
INTERNATIONAL PREMIERE

As one brother bangs on the birdhouse with a stick, the other is waiting with his camera. When the angry resident emerges and flies away, the third brother whispers ecstatically, "That was a tawny owl." Armed with binoculars and cameras, the three Norwegian brothers Axel (13), Eivind (10) and Eirik (8) creep through the woods, clearly in their element. They come across all kinds of things during these adventures. Their comments reveal a wealth of knowledge of nature and its ups and downs. "That's life," says the eldest when they find a half-eaten wild duck. Interviewed at home, they talk about how they dream of seeing a golden eagle, one of the biggest birds in Norway. They talk enthusiastically about how fantastic this bird is, but they can also appreciate the lesser gods of the bird realm, such as the Great Tit. "If you look closely, you can see what a beautiful creature it is," says the youngest. By winter, they still haven't spotted a golden eagle, so their father takes them to a place where the creature is rumored to dwell. But out in the wild, things never turn out quite as you expect. Or do they?

Norway, 2012
DCP, color, 8 min

Director: Benjamin Ree
Photography: Arnt Berget, Benjamin Ree
Editing: Benjamin Ree
Sound: Benjamin Ree
Narrator: Axel Emil Thorenfeldt
Production: Benjamin Ree for REE-produksjoner
Screening Copy: REE-produksjoner
Involved TV Channel: NRK

Benjamin Ree:
Salvation (2008)
Voting for the First Time (2009)
Unnaturally Sick (2010)
The Pick Up Artist (2011)



Father Wanted: With a Piggy Nose

Vader gezocht met varkensneusje

Annelies Kruk

She got her eyes and smile from her mother. Did she get her upturned nose from her father? No one who knows the answer, because 13-year-old Jaël is the child of an anonymous donor. She'll be allowed to make contact with him when she turns 16, but she doesn't want to wait that long – Jaël wants to know right now who her father is. While she's waiting, she shares with us her fantasy father – imagine John Travolta with a stubbly beard – and she explains why she wants so much to meet him. "The most important thing to me is recognition." Close-ups of Jaël and short conversations with her mother on the couch are intercut with dreamy shots of the teenager outside playing with her dog in the grass. Director Annelies Kruk doesn't seek out the potentially darker issues, but focuses on the teenager's excited sense of anticipation. She uses light music to create a fairytale atmosphere, and Jaël's endearing smile is never absent for long. Hurry up Dad, with your piggy nose.

The Netherlands, 2012
HDcam, color, 17 min

Director: Annelies Kruk
Photography: Nicole Batteké
Editing: Anneke de Lind van Wijngaarden, Aart Jan van der Linden
Sound: Anneloes Pabbruwee
Production: Albert Klein Haneveld for Hollandse Helden
World Sales: Hollandse Helden
Screening Copy: Hollandse Helden
Involved TV Channel: NCRV

Annelies Kruk:
Nima (2004)
La loca girl (2006)
Je laatste oortje (2006)
Hobby: naar huis gaan (2007)
Een jurk voor Anuschka (2010)

The Hideout

Achter de toren

Astrid Bussink

In this coming-of-age film about four boys from a small village in the Netherlands, Ivan and Bas are about to enter high school. Besides this meaning a move to another school, it also means homework, girls and new interests. Jurriaan and Willem are younger, and they'll continue to attend middle school for some time. It means that age has suddenly become an issue for this group of friends, and they analyze this crisis in their friendship to the minutest detail. "They see things in a childish way, we're more mature. Perhaps it's also puberty," Bas and Ivan wonder out loud in their hut, a cabin they built themselves and which the boys use as their club house. A classic documentary about growing up. *The Hideout* explores the inevitable changes taking place in children of this age.

The Netherlands, 2012
HDcam, color, 15 min

Director: Astrid Bussink
Photography: Rogier Timmermans
Screenplay: Astrid Bussink
Editing: Riekje Ziengs
Sound: Sander den Broeder, Bas Lookman, Carla van der Meijs
Production: Jan-Willem Bult for KRO
Executive Production: Marije Jager for KRO
World Sales: KRO
Screening Copy: KRO
Involved TV Channel: KRO

Astrid Bussink:
The Angelmakers (2005)
Upside Down (2006)
The 9 Lives of My Car (2006)
I Shot the Mayor (or: Plan B) (2007)
The Lost Colony (2008)
Mijn Enschede (2010)
Creating Almere (2011)
Mr and Mrs Gunya (2012)
Poem of Death (2012)

www.astridbussink.com

IDFAcademy Results

Jan’s Mom

De moeder van Jan

Anneloor van Heemstra

The mother of 11-year-old Jan is in prison. She’s been incarcerated for a year and still has about 18 months to go. So how does that affect Jan’s day-to-day life? Well, he can’t call her when he feels like it. And she can’t pick him up from school, or answer the questions he so wants to ask. Questions like “What’s it like in prison?” Anneloor van Heemstra has made an intimate impression of a few days in Jan’s life. If there’s something he wants to tell his mother, he records it. “Hi, Mom, it’s Jan.” A discussion with his friends is particularly moving. “Do you think I’ve changed?” Silence. “Well, no. You do get angry more easily. But we understand why.” The film takes place at a time when Jan wants to ask his mother how she’s really doing – it’s something he doesn’t dare to ask. We see him preparing for a good talk with her. The excellent camerawork and the subtle shifts of perspective and depth of field create a dreamy atmosphere that complements Jan’s obvious vulnerability. Van Heemstra shows that, despite everything, the boy hasn’t lost his childhood innocence.

The Netherlands, 2012
HDcam, color, 16 min

Director: Anneloor van Heemstra
Photography: Aage Hollander
Editing: Anneloor van Heemstra, Susanne Helmer
Sound: Susanne Helmer
Music: Sem Bakker, Roald van Oosten
Production: Albert Klein Haneveld for Hollandse Helden
World Sales: Hollandse Helden
Screening Copy: Hollandse Helden
Involved TV Channel: NCRV

Anneloor van Heemstra:
Fan, fier en fierder (2006)
Girls in Guyville (2007)
Rebel in a Suit (2008)
Astronaut (2009)
Tough Guys Don’t Cry (2011)
Do or not to Do (2012)

www.anneloorvanheemstra.nl

Just a Girl, You Know

Een meisje, jij weet zelf

Eef Hilgers

Thirteen-year-old Maria claims to be really good at talking baloney. So it’s a good thing she’s got her own YouTube channel, using the moniker Happynudge. Like many of her peers, she shares her vlogs, shoplogs and video clips. It’s a world of its own, a network where users meet huge numbers of new people. Maria sees some of them as her friends, even though she’s never met them. We get a picture of her online life through the videos of Maria and others. They aren’t particularly original, as demonstrated by a shot of tens of videos on one screen featuring girls giving similar semi-professional makeup tips. As well as in her many YouTube videos, we see Maria at home while she’s online, and we accompany her when she goes to meet her online friends in person for the first time at a YouTube gathering. In what appears to be a Skype conversation, she explains that she’s aware of the danger of imitating other people, and she talks about the role YouTube plays in her life. Is Maria losing herself in the digital world or will she find her own voice?

The Netherlands, 2012
HDcam, color, 20 min

Director: Eef Hilgers
Photography: Jelle Dijkstra
Editing: Eef Hilgers
Sound: Eva Nijsten, Paul André Oliehoek
Production: Eef Hilgers
Screening Copy: Eef Hilgers

Awards: TENT Academy Award

Eef Hilgers:
directing debut

www.eefhilgers.nl

Kaloo School

Sahra Mosawi

School has never been something to be taken for granted in Afghanistan, especially for girls. The result is that more than two-thirds of the Afghan population is illiterate, and the percentage is even higher among women. Fortunately, 9-year-old Fakhere does go to school, albeit after tending the sheep. She lives in Kaloo, a remote village of 2,500 families in the mountains of central Afghanistan. Children have to walk long distances to attend school, some of them up to five hours a day. Fakhere and some of her fellow students are followed on their trip through a vast and beautiful landscape with rippling streams, meandering paths, green valleys and rugged brown mountains. Right now, the landscape looks very welcoming, but life is tough here in winter. We also see Fakhere sitting in class, and there are some very brief interviews with her, a little boy who accompanies her to school and a fellow villager. Showing that the population of this inhospitable region is aware of the importance of an education, this short impression gives hope for the future.

Afghanistan, 2012
HDcam, color, 10 min

Director: Sahra Mosawi
Photography: Sahra Mosawi
Editing: Sahra Mosawi
Sound: Sahra Mosawi
Music: Noorjahan Akbar
Narration: Sahra Mosawi
Production: Asmita Shrish for Afghan Prospect Organization
Screening Copy: Afghan Prospect Organization
Website: www.KalooSchool.tumblr.com

Sahra Mosawi:
directing debut

Awards: Best Student Documentary Women and Minorities in Media Film Festival

Kids’ Rights: Gabriel

Mensjesrechten: Gabriël

Iris Kleinsman, Yvonne Roerdink

WORLD PREMIERE

Gabriel is 11 years old and he loves flying kites and funk music. He lives in the slums of Rio de Janeiro, one of Brazil’s largest cities. He plays in the street because there’s no room to play at home. His father is dead, shot by the police. He was a drug dealer, explains Gabriel. Gabriel introduces himself in this short film. He is one of the young people who were filmed as part of *Kids’ Rights*, a series of portraits of young people all over the world whose human rights are under fire. The films outline the conditions in which they live. Conceived by Dutch TV broadcasters IKON and HUMAN, this project is now in its fifth series.

The Netherlands, 2012
video, color, 5 min

Director: Iris Kleinsman, Yvonne Roerdink
Photography: Iris Kleinsman, Yvonne Roerdink
Screenplay: Iris Kleinsman, Yvonne Roerdink
Editing: Iris Kleinsman, Yvonne Roerdink
Sound: Kevin Rooy
Narration: Iris Kleinsman, Yvonne Roerdink
Narrator: Gabriël
Production: Iris Kleinsman
Screening Copy: Human
Involved TV Channels: IKON, Human

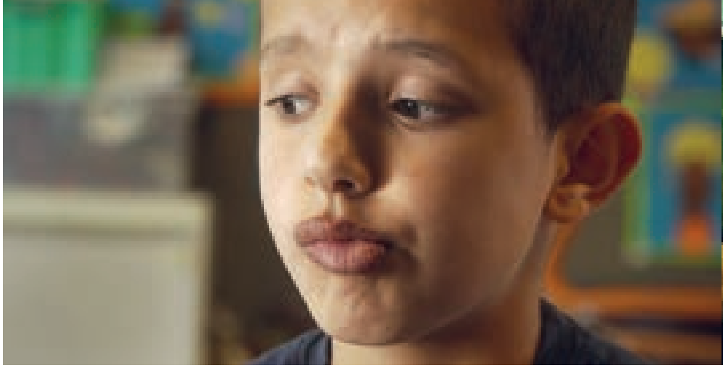
Iris Kleinsman:
directing debut
Yvonne Roerdink:
directing debut

Little Mo

Kleine Mo

Sjoerd Oostrik

Although Mohammed isn't that tall yet, he'll be going to high school next year. This short documentary follows his life during the final weeks of middle school. He may be a bit of a rascal, but he opens up to filmmaker Sjoerd Oostrik about the changes in his life. He complains about the weird clothes his classmates have to wear for the musical they'll be performing as a farewell, and laughs that he has it easy: he'll just be playing himself. He regales us with the violent stories he's heard about his new school, where boys get into fights with other students all the time. And he reflects on how he'll change his behavior to work on a better future. We see him in class, during the musical rehearsals, on the soccer field during a school tournament and when he and his parents find out his grades. Low-angle shots of the hallways of a high school represent the vague feeling of dread this tough little guy feels.



The Netherlands, 2012
HDcam, color, 15 min

Director: Sjoerd Oostrik
Photography: Tim Kerbosch
Screenplay: Sjoerd Oostrik
Editing: Patrick Schonewille
Sound: Lennert Hunfeld
Music: Mihkel Zilmer
Production: Katja Draaijer & Frank Hoeve for BALDR Film
Screening Copy: BALDR Film
Involved TV Channel: VPRO

Sjoerd Oostrik:
Kadiogo, ou l'usine à rêves (2010)
Destiny (2011)

IDFAcademy Results

Mookie

Neske Beks

WORLD PREMIERE

Mookie is a happy Antillean-Surinamese boy of nine who wants to be a secret agent someday, and in his imagination he already is. During a lesson on telling time in school, he ponders his day. "I get up at eight... then... the bus picks me up at 8:15... then... then I'm at work at 9... and at 9 a.m. we get the crook... yes." When he isn't busy catching crooks, he plays with other kids on the playground near his house. But sometimes he's not well: Mookie has sickle cell anemia, a chronic disease that can leave him tired and sore. Once, he was so sick that he almost didn't wake up. That time, he had a dream that he has never shared with anyone. With his disarming personality, Mookie invites us into his world, where things are as they are and nothing is too terrible. Where playing is more important than talking, and death is no reason for crying.

The Netherlands, 2012
HDcam, color / b&w, 19 min

Director: Neske Beks
Photography: Wiro Felix
Editing: Albert Markus
Sound: Carla van der Meijs, Marjo Postma, Fokke van Saane, Mark Wessner
Production: Joost Seelen for Zuidenwind Filmproductions
Executive Production: Eva Nijsten for Zuidenwind Filmproductions
Screening Copy: Zuidenwind Filmproductions
Involved TV Channel: NCRV
Website: www.mookiethemovie.com

Neske Beks:
Eigen volk (2011)

www.neskebeks.nl

IDFAcademy Results

Please Don’t Let Me Go

Andy Glynne

UK, 2012
HDcam, color, 5 min

Director: Andy Glynne
Editing: Andy Glynne
Production: Andy Glynne for Mosaic Films
Screening Copy: Mosaic Films
Involved TV Channel: BBC

Andy Glynne:
Seeking Refuge (2012)
Animated Minds (2003 & 2009)
Blood Matters (2004)
a.o.

Twelve-year-old refugee Juliane lives in Great Britain with her mother and is enjoying school. She used to lead a lonely life in Zimbabwe. In voice-over, she talks about her time in an orphanage, where she didn’t get enough to eat and was bullied by the other orphans. This film is part of a series of animated documentaries for the BBC entitled *Seeking Refuge*, which was shown in British elementary schools in June 2012 as part of “Refugee Week.” In these short, personal stories, young refugees talk about their experiences. Juliane talks about how she was separated from her mother at a very young age – she still doesn’t really know why. Back in Zimbabwe, she sometimes thought she didn’t have parents at all. We can hear the relief in her voice when she talks about seeing her mother by the side of the road one day, quite by chance. She’s still struggling with separation anxiety, but fortunately her school helps her to cope with the nightmares.

Sarah’s Night

Sarah’s nacht

Anne Kleisen

The Netherlands, 2012
HDcam, color, 17 min

Director: Anne Kleisen
Photography: Adri Schrover
Editing: Denise Janzée
Sound: Carla van der Meijs
Music: Gertjan Eldering
Production: Sanne Cousijn for Blackframe
Executive Production: Camiel Zwart for Blackframe
World Sales: NPO/RNW Sales
Screening Copy: Blackframe
Involved TV Channel: Boeddhistische Omroep
Website: www.sarahsnachtdefilm.nl

Anne Kleisen:
Long Live the Crisis (2011)
The Beat of Buddha (2011)
Look! (2011)
Leven van de wind (2010)
Play with Enlinghtenment (2010)

www.annekleisen.nl

Sarah is tossing and turning in bed. A little later, she stares out into the darkness. The clock radio reads 2:00, then 3:30, but Sarah still isn’t sleeping. In voice-over, she tells us about herself: she’s 11 years old, and she and her little brother live with foster parents. Her mom is very sick and hasn’t been able to take care of her since she was five. The question now is whether she can stay in her foster home, as a conversation with a family therapist reveals that there are problems: Sarah isn’t adapting well to the family. With the exception of the voice-over, the story unfolds visually, as we garner all the information from events and not from interviews. Sarah tells her friends that she misses her mom the most during the arguments. Will she accept that she can never go back to her mother, and will that be the solution to her insomnia?

IDFAcademy Results

Sounds for Mazin

Geluiden voor Mazin

Ingrid Kamerling

Something really major is about to change for Mazin. He has been deaf since birth, but soon he's going to get a cochlear implant. If all goes well, he'll be able to recognize all sorts of noises and understand speech. He is very excited about this, even though it's a bit scary. What if the operation doesn't work, like what happened to his classmate Katelin? She only got nauseous from it and wants nothing more to do with CIs. But on the other hand, what if Mazin's operation does work? What will his life be like then? He won't abandon all his deaf friends, will he? *Sounds for Mazin* follows the entire process, from the lead-up to the operation to getting used to hearing with the implant. Special attention is paid to the way in which Mazin perceives sounds, but at the same time, his relationships with his friends and chats with Katelin reveal that the implant will radically change his world in more ways than one.

The Netherlands, 2012
video, color, 15 min

Director: Ingrid Kamerling
Photography: Aage Hollander, Jefrim Rothuizen
Editing: Albert Markus
Sound: Elena Martin Hidalgo, Jillis Molenaar, Marc Schmidt
Production: Albert Klein Haneveld for Hollandse Helden
World Sales: Hollandse Helden
Screening Copy: Hollandse Helden
Involved TV Channel: EO

Ingrid Kamerling:
directing debut

IDFAcademy Results

Taking the Plunge

Het diepe

Michiel Brongers

Swimming lessons are very exciting for most children, especially on the day you go for your certificate. Kaleigh is one of those kids. She's 10 years old and can't swim yet, even though most of her peers can. As well as learning to swim, Kaleigh really wants to have lots of friends. Except for when she's invited to a friend's birthday party where there's a pool, because then she claims to have a bellyache. At least that's better than letting everybody see that she has to wear inflatable armbands in the water. "In my head, everybody says, 'You can't even swim! Ha, ha, ha!'" And Kaleigh thinks that's stupid. There's a special reason why Kaleigh didn't manage to get a certificate. It's got something to do with her father, a bouncer at the Get Down. But this time she's sure it's going to work out. *Taking the Plunge* is a light-hearted children's film shot from the perspective of the child – and sometimes she's even allowed to sit in the director's chair.

The Netherlands, 2012
HDcam, color, 16 min

Director: Michiel Brongers
Photography: Diderik Evers
Screenplay: Michiel Brongers
Editing: Axel Skovdal Roelofs
Sound: Gideon Bijlsma, Tom Bijnen
Music: Tobias Borkert
Production: Niek Koppen & Jan de Ruiter for Selfmade Films
Executive Production: Anja Cloosterman for Selfmade Films
World Sales: NPO/RNW Sales
Screening Copy: Selfmade Films
Involved TV Channel: NCRV

Michiel Brongers:
View (2005)
Hair (2007)
DJ Bram (2008)
Dr. Doowop (2008)
Almost Grown (2009)
Blame Omar (2010)

That's Wicked!

Joycelyn Lee

INTERNATIONAL PREMIERE

This playful documentary short opens with the dictionary definition of its title: "Wicked (adj.) – A slang that means 'very,' 'really' or 'great.' Used in sentences like 'That girl is wicked hot,' 'That pizza's wicked awesome,' or 'This documentary film about beatbox is *wicked* cool.'" Over the course of this 10-minute film, 15-year-old Martin introduces us to the Singaporean beatbox scene. Using only the sounds they create with their mouths, lips, tongues and voices, these kids produce drumbeats, rhythm and musical sounds. Martin and his peers see beatboxing as an art form in its own right and hold competitions that test their rhythmic and creative skills. In this light-hearted documentary, they also take to the streets, where they challenge three older gentlemen to take up the art of beatbox.

Singapore, 2012
DCP, color, 11 min

Director: Joycelyn Lee
Photography: Joycelyn Lee
Screenplay: Joycelyn Lee
Editing: Joycelyn Lee
Sound: Naveen Ketan
Production: Teo Chermin
Screening Copy: Teo Chermin

Joycelyn Lee:
The Irony (fiction, 2008)
50 Random Bits (fiction, 2009)
Late Morning (fiction, 2010)
Jab the Relapsed (fiction, 2010)
Mr. Mime (fiction, 2010)
Laughing Eyes (fiction, 2010)
Tape #001 Full Circle (fiction, 2010)

Twelve

Doze

Miguel Bretiano, Vasco Crespo, Maria Eça

INTERNATIONAL PREMIERE

When Lucian moves from Moldavia to Portugal with his parents, it doesn't take long to see that he's different from the other immigrant kids in his class. He learns the language in no time and all but avoids classmates from his home country. His attention is focused on the local surf school. For weeks on end, he's been dropping by to stare out to sea. And then he gets the chance to stand on a surfboard himself. In just three months, Lucian teaches himself how to swim and surf. He gains the respect of the cool, older surfers, and they're happy to lend him their professional boards. His parents are fine with it: "At least it's a sport," and anything is better than stealing or being up to no good. Surfing quickly becomes more than just a hobby for Lucian. Now, catching good waves is what his life is all about. We see him standing on his board, laughing – and falling off the board, still laughing. Even on his birthday, he's hardly interested in the cake. The only things on his mind are waves, water and wind. Even the news that he might have to go back to his home country doesn't sidetrack him from his dreams of the future.

Portugal, 2012
HDcam, color, 25 min

Director: Miguel Bretiano, Vasco Crespo, Maria Eça
Photography: Miguel Bretiano
Editing: Vasco Crespo
Music: Rafael André, João Luzio
Production: Miguel Bretiano for OfficeFilmStor3
Executive Production: Maria Eça for OfficeFilmStor3
Screening Copy: OfficeFilmStor3

Miguel Bretiano:
directing debut
Vasco Crespo:
directing debut
Maria Eça:
directing debut

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NON-COMPETITIVE PROGRAMS

Victor Kossakovsky Retrospective

The Russian director Victor Kossakovsky is known for his poetic approach to documentary filmmaking in which the director's personal preoccupations provide insight into larger themes. In honor of his outstanding work, IDFA is presenting a retrospective of his complete oeuvre, from his debut *Belovy* up to his most recent film *¡Vivan las Antipodas!*. In addition to the retrospective, IDFA is screening Kossakovsky's Top 10 favorite documentaries.

Personal as well as universal

“Look,” Victor Kossakovsky exclaims to his Chilean colleague and friend Carlos Klein in *Where the Condors Fly*, as the two are driving around in the middle of nowhere, scouting for suitable locations for Kossakovsky’s *¡Vivan las antipodas!*. The camera is pointed through the car’s windshield at the muddy road, but while musing on beauty, life and human fallibility, Kossakovsky has spotted a man coming through a gate out of the the corner of his eye. “Look at that man,” says Kossakovsky, and the camera follows his direction: the man, wearing large green boots and a tattered jacket, is clumsily pulling a stroller through the mud.

But Kossakovsky has already set eyes on something else: “Look to the right, now.” A mother and daughter walk by holding hands. “This is very good for a documentary, great material,” Kossakovsky explains. “But not for my film. Good isn’t good enough. I want to make my audience feel bliss. They have to be blissful for two hours. That’s what I want.” He pauses for a moment. “This is truth. If I were to make a film about this place, I would probably use it. It’s beautiful. This is cinema. This is good, for a really good film. But it’s not good enough for my film. For my film, something is missing. This is important, this is about life. This is not all there is to be said about life. Life is much more than the truth. I don’t know if cinema is able to capture that, but at least I want to try.”

The scene speaks volumes about the Russian filmmaker. He sees everything, thinks faster than he can speak in English and has a tendency to lose himself in lyrical exaggerations. He’s a hopeless romantic. A typical Russian, one could say.

Where the Condors Fly

Kossakovsky was born on July 19, 1961 in Leningrad, formerly St. Petersburg. On a Wednesday. He made a film about it: called *Wednesday 19.07.1961*. That film starts with a title card explaining the central premise in a few sentences, a method he has used often. “In 1995, Victor Kossakovsky went looking for people born on the same day he was born in St. Petersburg.”

A visit to city hall showed that 51 women and 50 men were born on that day. An obsessive search followed. Some had already passed away, or moved, or were unfindable, or uncooperative. All the others – doctors and patients, artists, businessmen, laborers, housewives – appear before Kossakovsky’s camera, in the streets, at work or at home. The result is an unorthodox portrait of 34-year-olds with completely different lives, but also of a city, of a life, of one 34-year-old: Victor Kossakovsky.

The filmmaker started his career at Leningrad Documentary Film Studios in the late 1970s, working as an assistant cinematographer, assistant director and editor. He made his first documentary in 1989: *Losev*, a portrait – shot largely in black-and-white – of the elderly philosopher Alexei Federovich Losev (1893-1988), of whom Kossakovsky was a great admirer. Losev’s ruminations are bookended by two long shots: at the start of the film, sunrise slowly illuminates a graveyard. At the end, there’s soil, slowly but surely covering a coffin, heralding the final darkness.

> *He sees everything, thinks faster than he can speak in English, and has a tendency to lose himself in lyrical exaggerations*

The director became famous with *The Belovs*, which won the Joris Ivens Award and the Audience Award at IDFA in 1993. Kossakovsky points his camera at snappy widow Anna Feodorovna Belova and her brother Michail. She works, he drinks, and they fight – viciously and often. The fence needs mending, the potatoes need harvesting, the dog plays with a hedgehog. And every now and then their brothers Vasily and Sergei come by, and they drink even more. That’s about it. As is so often the case in Kossakovsky’s films, nothing happens but there’s a lot going on. Kossakovsky only shot three hours of footage for *The Belovs*, but before he turned on the camera he had already spent three months in that little house with his protagonists.

His subsequent films often have deceptively simple concepts at their core as well. For *Tishe!* (2002), Kossakovsky shot from the window of his first-floor apartment on a busy street in downtown St. Petersburg.

For an entire year, he filmed everything that caught his eye. There was no screenplay. “If I already know what I want to say, why would I do it?” Kossakovsky explained in an interview. “When I’m filming, I don’t want to know what I’m going to do. Perhaps I’ll turn the camera to the left, perhaps I’ll turn it to the right.”

Kossakovsky zooms in on puddles, oil slicks, a man waiting for his idling car to warm up, the front door of the apartment complex across the street, a boy waiting for his lover with flowers, a pigeon perching on his windowsill. Roadwork forms a recurrent ritual. At first there’s only a small fence marking a hole in the road, but later, enormous excavators, jackhammers, sledgehammers and chainsaws are deployed. But it’s all in vain: the hole just gets bigger.

> *“If I already know what I want to say, why would I do it? Perhaps I’ll turn the camera to the left, perhaps I’ll turn it to the right.”*

The director stayed even closer to home for *Svyato* (2005), which shows his two-year-old son watching his own reflection for the first time. The idea came to him 17 years before, when he observed his firstborn son’s reaction to his mirror image. He was too late to capture it on film, so for *Svyato*, construction of the intricate contraption used to capture both Svyatoslav and his mirror image with three digital cameras at once began well in advance.

¡Vivan las antipodas!

And so we see little Svyatoslav totter around in the hallway with a toy, all blonde hair and blushing cheeks. In the same long take, he walks into his room and encounters a large mirror in the corner. He looks at himself, points, touches his mirror image, hits it with a broomstick and makes funny faces. His big brother and grandfather are filmed as well, and when they leave, Svyato is alone with himself for the first time. Dumbfounded, he starts babbling to his mirror image, before Victor Kossakovsky appears and asks his son whether he likes the way he looks. The boy answers with a resounding “Yes!”

Kossakovsky calls *Svyato* a film about self-awareness and loneliness. Like much of his work, the film is both personal and universal, both lifted directly from reality and staged. Kossakovsky doesn’t hide his manipulations. At one point in *Where the Condors Fly*, we watch as a small blue car is turned upside-down and placed at exactly the right location. As a result of this careful planning, this shot of the Balkan Lake in the south of Russia is exquisitely mirrored in a scene showing heavy traffic in Singapore, which is also flipped upside-down. Later, we see Kossakovsky instruct a member of his crew to fill another location with smoke. Real city smoke, he calls it.

Kossakovsky constructs his films; every scene he shoots brings forth ideas for other scenes. And should he need a helicopter to create them, his production team had better produce a helicopter. “When you create something, it should be more than film,” Kossakovsky tells his pal Carlos Klein. The director of *Where the Condors Fly* sits Kossakovsky down in front of the camera to speak about his methods and his craft – a serious violation of at least three of the 10 rules on the connections between form, content and message Kossakovsky set forth in an IDFAcademy workshop for young filmmakers in 2006. “Everyone makes films the way you do nowadays. It’s not interesting. Everyone who has a camera thinks he can make a film”, Kossakovsky complains, somewhat indignantly. “If I were you, I’d open the window and let the wind in, to create some movement... Oh well, it doesn’t really matter anyway. If you’re filming me because you want me to say something, it’s worthless. This is worthless. Cinema should show you something you haven’t seen before. (...) That’s the difference between you and me: I pull out all the stops, you don’t do anything. If that’s alright for you, then fine, but it’s not good enough for me.”

He seems close to sobbing. Victor Kossokavsky is not just a remarkable director, screenwriter, cinematographer and editor – he’s also a fantastic actor.

Jan Pieter Ekker

The Belovs

Belovy

Victor Kossakovsky

It is all very uncomplicated. Anna Feodorovna Belova lives in a small village near the source of the Neva River. She is twice a widow and now lives together with her brother Mikhail. Anna does the housekeeping while Mikhail drinks and philosophizes about life. Occasionally, their two other brothers Vasily and Sergei pay them a visit, and the siblings drink a lot of tea, take a Russian steam bath and argue – arguments that get louder by the minute, especially when alcohol comes into play. Sometimes tender and other times harsh, this portrait of Russian village life was the international breakthrough for Victor Kossakovsky and won him both the IDFA Award for Best Feature-Length Documentary and the IDFA Audience Award in 1994. There's little luxury in the Belovs' lives, but there is some happiness, in a sense. They have some cows, a dog is running around, and the potatoes need to be dug up. What can go wrong?

Russia, 1993
35mm, color / b&w, 60 min

Director: Victor Kossakovsky
Photography: Victor Kossakovsky, Leon Konovalov
Screenplay: Victor Kossakovsky
Editing: Victor Kossakovsky
Sound: Galina Potseluева
Production: St. Petersburg Documentary Film Studio
World Sales: Jane Balfour Services
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishe! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

I Loved You

Ja vas ljubil

Victor Kossakovsky

A poetic trilogy of stories about love and relationships in different stages of life, linked by love songs sung by Ivan Kozlovsky to lyrics by Alexander Pushkin. Each shot in a different format (35mm, 16mm and digital video), the three films work their way backwards through a human lifespan. The first part, *Pavel and Lyalya (Jerusalem Romance)*, which won the IDFA Special Jury Award in 1998, centers on the relationship between Pavel Kogan and his wife Lyalya, both filmmakers. Pavel is on his deathbed in their home in Jerusalem. The only thing he wants now is to return to St. Petersburg, his former hometown, but Lyalya is convinced that this journey would be the death of him. In her mind, every day in Jerusalem is another one she can spend with her husband. The second part, *Sergey and Natasha (Provincial Romance)*, features the wedding day of two young lovers. They have chosen each other despite their skeptical families' misgivings about their union. The unconditional nature of this love is playfully put under scrutiny in the final part, *Kindergarten: Sasha and Katya (First Romance)*. The toddlers in a Russian playgroup may be displaying a striking number of adult traits, and some are even determined to marry, but their infatuations are volatile and playful. In 10 minutes, they could very well be married to someone else.

Germany, Russia, 2000
video, color, 102 min

Director: Victor Kossakovsky
Photography: Victor Kossakovskys, Sergei Astachov
Editing: Victor Kossakovsky
Sound: Leonid Lerner
Production: Viola Stephan for Sreda Film
Screening Copy: Freunde der Deutsche Kinemathek

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
Tishe! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

Losev

Victor Kossakovsky

It was one of his mentors who once told Kossakovsky, “There are two types of intelligent people; some say what they know, while others think while they speak, in order to try and say something they did not know yet, something that suggests itself in them.” Victor Kossakovsky took this profundity to heart and became a filmmaker of the second category. He dedicated his documentary debut to the speaker of these words, the Russian philosopher and religious thinker Alexey Fedorovich Losev (1893-1988), who died shortly after the completion of this film. Shot in black-and-white, the film consists of two crucial shots that symbolize silence and night at both ends of the life chain. In the beginning of the film, the rising sun slowly swathes a cemetery in daylight. At the end, the earth covers a coffin bit by bit and heralds the great darkness. In Losev’s words, ”Divine intentions that lie beyond our reason, that’s why we die.”

Russia, 1989
video, black-and-white, 57 min

Director: Victor Kossakovsky
Photography: Nickolay Fionychev, Victor Kossakovsky, Vladimir Morozov, Georgy Rerberg
Screenplay: Victor Kossakovsky, Yuriy Rostovtcev
Editing: Victor Kossakovsky
Sound: Galina Potcelueva
Production: Vladilen Kyzin & Anatoli Nikiforov for St. Petersburg Documentary Film Studio
World Sales: Jane Balfour Services
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishe! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

The Other Day

Victor Kossakovsky

Viktor Kossakovsky literally found the subject of his second film in the streets. On the day that Leningrad changed its name back to Saint Petersburg in 1991, he stumbled upon a dead body somewhere in the streets of his hometown. When he called the police, they said they would come as soon as possible, but the body was still there several hours later. According to one bystander, it had already been there for several days. So Kossakovsky got his camera and started filming. His images – of the body, but also of passersby and children playing and an abandoned bathtub as an absurd background detail – are sober and avoid any sensationalism, as does the minimalist soundtrack. Kossakovsky is attentive to the way the light shines on the façades of the surrounding buildings, and how life goes on around this death. It gives the unfathomable banality of a tiny event the depth of a grand and absurd drama.

Russia, 1991
video, black-and-white, 10 min

Director: Victor Kossakovsky
Photography: Vladimir Morozov, Nikolay Volkov
Editing: Victor Kossakovsky
Sound: Alexander Dudarev
Production: St. Petersburg Documentary Film Studio
Screening Copy: Victor Kossakovsky

Victor Kossakovsky:
Losev (1989)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishe! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

Svyato

Victor Kossakovsky

Svyato opens with a quotation from an old legend: "But then everything changed on the day that man first saw his own reflection." In Russian, "svyato" means both "happy, clear and joyful" as well as "considered holy." But Svyato is also the short form of Svyatoslav and the nickname of Victor Kossakovsky's son. The director, whose films often feature mirror images, covered every mirror in his house starting on the day Svyato was born. Now his son is two years old, and he will see his own reflection for the first time in his life. Svyato and his mirror image are recorded by three HD cameras; according to the director, the result is a film about "self-cognition and loneliness." *Svyato* was the first part in a planned trilogy with the working title "Palindrome". Although the rest of the trilogy has not yet come to fruition, *Svyato* can be seen as a study for Kossakovsky's most recent film, *¡Vivan las Antipodas!*, in which he deploys his playful approach to mirror images on a global scale.

Russia, 2005
video, color, 45 min

Director: Victor Kossakovsky
Photography: Victor Kossakovsky
Screenplay: Victor Kossakovsky, Tatiana Stepanova
Editing: Victor Kossakovsky
Sound: Alexander Dudarev
Music: Alexander Popov
Production: Victor Kossakovsky for Kossakovsky Film Production
World Sales: Jane Balfour Services
Distribution for the Benelux: IDFA Fund
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
Losev (1989)
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Belovy (1992)
Wednesday 19.07.1961 (1997)
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Tishe! (2003)
¡Vivan las antipodas! (2011)

idfa fund

Tishe!

Hush!

Victor Kossakovsky

Director Victor Kossakovsky describes this film as "a comedy." *Tishe!* was inspired by both the first picture in the history of photography, *View from the Window at Le Gras* (1826-1827) by Nicéphore Niépce, and the short story *Des Vetters Eckfenster* (*My Cousin's Corner Window*, 1822) by E. T. A. Hoffman. The latter tells the story of a paralyzed man whose sole contact with the outside world is the view from his window. Kossakovsky made what he calls an "accidental" film: "We don't normally look at things that are right in front of us. This is in a way an example of what can evolve right in front of your eyes if you care to look." From his apartment window, he filmed a St. Petersburg street over the course of a year, during endless roadwork in preparation for the city's 300th anniversary celebration in 2003. Time and again, the street is ripped open and repaved. The film shows each repair from the same point of view, but with different lenses, at various times of day and in varying styles – realistic, surreal, abstract. "*Tishe*," which is Russian for "Hush," is the only word spoken in the film.

Russia, 2002
video, color / b&w, 80 min

Director: Victor Kossakovsky
Photography: Victor Kossakovsky
Editing: Victor Kossakovsky
Sound: Alexander Dudarev, Ivan Gusakov, Victor Kossakovsky
Music: Alexander Popov
Production: Victor Kossakovsky for Kossakovsky Film Production
World Sales: Jane Balfour Services
Distribution for the Benelux: IDFA Fund
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Svyato (2006)
¡Vivan las antipodas! (2011)

idfa fund

¡Vivan las antipodas!

Victor Kossakovsky

Where would you end up if you were to dig a tunnel straight down from one side of the world to the other? This question has aroused the fantasy of many writers, children and now documentary filmmaker Victor Kossakovsky. He didn't just fantasize about it, but really went on a journey (albeit not through the earth) to film four pairs of antipodes: Argentina and China, Spain and New Zealand, Hawaii and Botswana, and Russia and Chile. There is no narrative to provide direction – instead, Kossakovsky lets us wander around the world while the music tells us where we are. In contrast to his earlier work, *¡Vivan las Antipodas!* is a grander cinematic portrait in which the landscape plays a more important role than the people in it. But the director's signature style is recognizable in the details. We meet two bridge keepers in Argentina who devotedly go about their business. They enjoy the sun and discuss what the weather will be like next week on the basis of how a frog is croaking. Kossakovsky is playful with both his camera work and the editing. Sometimes he quite literally films the world upside down, or zooms out until the curvature of the earth bends the frame.

Germany, The Netherlands, Argentina, Chile, 2011
DCP, color, 104 min

Director: Victor Kossakovsky
Photography/Editing: Victor Kossakovsky
Sound: Guido Beremblum
Music: Alexander Popov
Production: Heino Deckert for ma.ja.de. filmproduktions GmbH
Co-Production: Lemming Film, Producciones Aplaplac, Gema Films
World Sales/Screening copy: Deckert Distribution GmbH
Distribution for the Netherlands: Cinema Delicatessen
Involved TV Channels: VPRO, ZDF, ARTE, ARD, xWDR, NHK

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishe! (2003)
Svyato (2006)

Pitched at the Forum 2007

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Wednesday 19.07.1961

Sreda 19.07.1961

Victor Kossakovsky

The starting point of *Wednesday 19.07.1961* is rather bizarre. For an entire year, Victor Kossakovsky searched for inhabitants of St. Petersburg who were born on Wednesday, July 19, 1961, his own birthday, in former Leningrad. His quest, which grew more and more obsessive along the way, garnered some significant results: 51 women and 50 men fit the profile. Over the course of time, a few of these 101 people had died, while others had moved to another city or abroad. But in 1995, Kossakovsky managed to capture all 70 remaining residents on film, in the street, at work or simply at home. He spends time among doctors and patients, entertainers and businessmen, construction workers and homeless people. In his unorthodox style, Kossakovsky has produced a beautiful portrait of thirtysomethings in St. Petersburg.

UK, Finland, Germany, Russia, 1997
35mm, color, 93 min

Director: Victor Kossakovsky
Photography: Victor Kossakovsky
Screenplay: Victor Kossakovsky
Editing: Victor Kossakovsky
Sound: Leonid Lerner
Music: Alexander Popov
Production: Viola Stephan for Sreda Film
Screening Copy: Freunde der Deutsche Kinemathek

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Belovy (1992)
I Loved You (2000)
Tishe! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

DOCUMENTA MADRID 13

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NON-COMPETITIVE PROGRAMS

Victor Kossakovsky's Top 10

Known for his poetic approach to documentary filmmaking, the Russian director Victor Kossakovsky, has carefully chosen his Top 10 favorite documentaries, including the classic *The Man with the Movie Camera* (Dziga Vertov, 1929), Alexander Sokurov's groundbreaking *Spiritual Voices* (1995) and Leonard Retel Helmrich's recent *Position Among the Stars*, which won the VPRO IDFA Award for Best Feature-Length Documentary in 2010.

Films that cannot be put into words

Victor Kossakovsky discusses the motivations behind his selection for this year's IDFA Top 10, 10 films that form the alphabet of his cinematic language.

Cinema is still quite a young form of art in comparison to, for example, literature or music. Therefore, perhaps there is no one absolutely perfect film yet, no one absolutely great filmmaker. When I watch the films of my favorite director, Andrei Tarkovsky, I always miss the humor and humanity of Charlie Chaplin. But when I see Chaplin's films, I miss Tarkovsky's cinematic language and artful philosophy. The same is true for the documentary. There is no one documentary that has changed my personal (not professional) life, as Dostoevsky did for me with *The Brothers Karamazov*, for example. You may say this is not necessary. And you are right, of course. Still, I would like to see such a film and to know such a filmmaker!

But maybe if you watch these 10 films together, you can see one huge and almost great movie. Or to say this differently: if you collect all the elements of film language that can be found in these films, then you get an almost perfect film alphabet! I won't say it is a perfect alphabet for all filmmakers. Maybe those elements are only a part of all film language. But this alphabet is almost perfect for me.

I will not take time here to count all the symbols of this alphabet that you can find in these 10 films, since people who come to IDFA are not necessarily film students and I am not their teacher. After all, everyone here has his own rules for making cinema. I will just tell you a few of the reasons why I have chosen these films, from the hundreds of others that I like.

As cinema is still quite a young form of art, perhaps there is no one absolutely perfect film yet, no one absolutely great filmmaker

First of all, they show the "Noble Nature of Cinema." They respect the image and start with an image as the basis of cinema. They respect the people who are filmed. They respect their audience by presenting them with a film that has been put together professionally. Together, these films show how cinema was born, what its basic elements are and where it can go next – always with a memory of these basic principles. In different moments of my professional life, more than other films I love, these 10 incited me to stand up and try to make something beautiful.

Workingman's Death

In the end, you cannot explain these films in words – you need to see them. They all employ great camera work and would not have been great had the camera work been different. Therefore, together with the names of their directors I will remind you of the names of their cinematographers. Sometimes this is the same person, and sometimes there are other great people behind the camera. But their camera work is the real proof that documentary is not just a kind of journalism, but first and foremost a form of art. These films were made by people with great knowledge, but first and foremost great talents you must see. The films go to the brain of the audience, but first and foremost to their heart.

Chronologically, the first and last films of the selection – *Man with a Movie Camera* by Dziga Vertov and cameraman Mikhail Kaufman and *Position Among the Stars* by director and cameraman Leonard Retel Helmrich – were made more than 80 years apart. But I do believe that it would be great for all young filmmakers to watch these two films every morning with breakfast, so that they are reminded how much creativity is needed to make every single shot.

> *In different moments of my professional life, more than other films I love, these 10 incited me to stand up and try to make something beautiful*

Young filmmakers very often say that they have no money for a good camera to make a great film. But look what was made almost 85 years ago with a very elementary camera. Look how much each and every shot can say without any words. Or look at what Leonard Helmrich had made! He doesn't have a big budget, but he has a brilliant mind and a rich imagination. He uses a very cheap camera, but his films look great because of the unique way he moves it.

Man of Aran by Robert Flaherty, *Seasons of the Year* by director and genius editor Artavazd Peleshian and cameraman Mikhail Vartanov, *Workingman's Death* by Michael Glawogger and cinematographer Wolfgang Thaler – these three films were also made in very different eras of cinema history, but once again they all show the power an image can have. Films are just powerful visual art, and these films were made for the big screen. Look at how nature is used in these films, how the filmmakers use the environment to show the importance of their characters.

Look at the Face by Pavel Kogan and cameraman Peter Mostovoy and *A Tram Goes Through the City* by director Ludmila Stanukinas and cinematographer Yuri Zanin, two films made by my teachers, are for me ideal symbols of the natural source of the cinema. Cinema is actually the most natural art form. It is an antipode of music, the most abstract form of art. We never know how a composer finds his music, where it comes from. But it is very easy to explain where cinema comes from, especially documentary. You just need to use your eyes and ears, which we – people – all do naturally. It is so natural to look around, to feel and then to remember and analyze it, and this is the same as shooting and then editing.

Our Mama Is a Hero by Nickolay Obuchovich and cinematographer Alexander Yakubovsky shows us how to find the right distance between the camera and a character. One step too close and you will invade the personal space of your character. One step too far away and you lose the connection. This is the same as in painting, where the artist must start by choosing the format for his image. The size of the painting is what makes it unique.

Ten Minutes Older by Herz Frank and cameraman Juris Podnieks is a film made by a prophet of the cinema. Frank made films on such lofty subjects that many filmmakers are still trying to copy them. His films become better and better with the passing of time, just like a good wine or a great woman. In a Hollywood film, the average shot these days lasts about six seconds. Frank and Podnieks made a 10-minute shot.

Spiritual Voices by director Alexander Sokurov, cinematographers Alexander Burov and Alexey Fedorov and soundman Sergey Moshkov is the best example of the seriousness of filmmaking and the responsibility of our job. It is six hours long, but – just once in your life – you will be on the border between two countries, between two worlds, and you will never forget it, you will never forget the faces of those young soldiers. I could easily have filled a Top 10 just with Sokurov's films. He is the scientist of cinema. In each of his films there is something you have never seen before, there is always a new symbol of the cinematic alphabet. I believe that there is no one more made for film language than he – he is an encyclopedia of film language.

My dear colleagues, please do not forget that we are not the first to be making films! Rerberg and Urusevsky, Tarkovsky and Flaherty all came before us – cinema is already over a hundred years old! So I urge you, keep up the traditions of the Noble Art! And at the very least, ladies and gentlemen, please, keep your lenses clean!

Look at Her Face

Pavel Kogan

It was supposed to reveal the calm with which visitors to the Hermitage, the famous museum in St. Petersburg (still known as Leningrad when this film was made), contemplate great works of art. Filmed with a hidden camera, this documentary couldn't be further from that original goal. What we have here is an intense study of observation, contemplation and spiritual rapture, for the glances that the primarily Russian museumgoers cast upon Leonardo Da Vinci's famous painting *Madonna and Child* are seldom indifferent. On the contrary, these people observe with total concentration, consumed by curiosity, interest, wonder and emotion. They seem well aware of the greatness of Da Vinci's work, the perfect balance between rational and emotional. *Look at Her Face* is an especially ingenious game – the audience of the film observes another audience, reflecting upon their reflections and feeling their emotions. In voice-over, the guides place the painting in the tradition of the Renaissance, though they all clearly have their own interpretation of the work. The faces of the museumgoers reveal that it is not altogether different for them. In this manner, everyone develops his or her own vision of Da Vinci's *Madonna and Child*. And the Soviet director Pavel Kogan does not film his subjects as a united multitude, which was the documentary norm in Soviet times, but as the independently thinking individuals they really are.

Russia, 1968
video, black-and-white, 11 min

Director: Pavel Kogan
Photography: Pyotr Mostovoy
Screenplay: Sergey Solovyev
Editing: Taisa Yanson
Music: Valery Arzumanov
Screening Copy: Ludmila Stanukinas

Pavel Kogan:
The Military Band (1968)
City under Siege (1969)
The Flight (1972)
The Secret Order (1981)
Summer Will Soon Be There (1987)
Give Us this Day Our Daily Bread (1988)
Revolt in Sobibor (1989)
a.o.
Pavel Kogan & Pyotr Mostovoy:
The House Is Built (fiction, 1978)

Man of Aran

Robert Flaherty

A dramatized documentary about the tough life of fishermen on the Aran Islands, located opposite Galway off the west coast of Ireland. Legendary documentary filmmaker Robert Flaherty and his crew stayed on these three islands for almost two years in the early 1930s to shoot *Man of Aran*, which was praised for its exquisite camerawork. Using special lenses, Flaherty stood on the cliffs and captured the perilous maneuvers of the small fishing boats navigating the massive waves off the coast. The sound was added afterwards, and the fishermen's shouts, which get lost in the howling wind, work as an added sound effect. As he did in *Nanook of the North*, Flaherty manipulated life for his film. For example, the islanders had not hunted basking sharks for decades, but the director asked them to recommence, resulting in one of the most impressive long sequences in the film.

UK, 1934
DCP, black-and-white, 77 min

Director: Robert Flaherty
Photography: Robert Flaherty
Editing: John Monck
Music: John Greenwood
Production: Michael Balcon
World Sales: Park Circus Limited
Screening Copy: Park Circus Limited

Robert Flaherty:
Nanook of the North (1922)
Moana (1926)
Elephant Boy (1937)
The Land (1942)
Louisiana Story (1948)
The Titan: Story of Michelangelo (1950)
a.o.

Man with a Movie Camera

Chelovyek s kinoaparatom

Dziga Vertov

The ultimate documentary by the progressive filmmaker Dziga Vertov dramatizes the cameraman's role in society. Vertov presents a kaleidoscopic image of city life in the Soviet Union of the 1920s. By performing unthinkable feats, Vertov shoots the daily experiences of the city's inhabitants. He rides along with cars and trains, lies on busy thoroughfares and railways and climbs towers and bridges. Meanwhile, the camera is running and its glass eye is capturing it all. Time and again, Vertov mixes the event in front of the lens with the process of recording it. The camera shoots a passerby who reacts to the camera, and the viewer sees the passerby looking at his own reflection in the lens. Vertov goes even further by bringing the action to a stop. Then, the still images appear to be part of a filmstrip in the hands of the editor, who is cutting it into the right place in the film. Vertov goes on playing cinematic tricks to surprise his audience, and at the end of the film he even makes the camera bow to receive the well-deserved applause.

Russia, 1929
35mm, black-and-white, 65 min

Director: Dziga Vertov
Photography: Mikhail Kaufman
Editing: Yelizateva Svilova, Dziga Vertov
Production: VUFKU
Screening Copy: EYE Film Institute

Dziga Vertov:
Cinema Week (fiction 1919), Anniversary of the Revolution (1919), The Battle of Tsaritsyne (fiction 1920), Trial of the Socialist-Revolutionary Party (fiction 1922), History of the Civil War (1922), Soviet Toys (1924), Cinema Eye (1924), Kino Pravda (1925), A Sixth of the World (1926), Forward, Soviet! (1926), The Eleventh Year (1928), Enthusiasm (1931), Three Songs About Lenin (1934), Memories of Sergo Ordzhonikidze (1937), Lullaby (1937), Three Heroines (1938), Kazakhstan for the Front! (fiction 1942), In the Mountains of Ala-Tau (fiction 1944), News of the Day (1954), a.o.

Our Mama Is a Hero

Mascha Mama – Geroj!

Nikolai Obukhovich

At the time of release, this Russian cinema classic was presented by first-time filmmaker Nikolai Obukhovich as the portrait of a heroine of the socialist labor movement, weaver Yekaterina Golubeva. The authorities were unconcerned at the prospect of another film about a socialist labor icon, someone whose portraits graced the streets of her hometown of Ivanovo. But Obukhovich gave his documentary a completely different twist. He revealed that Golubeva's family had to pay a high price for her newfound fame. Obukhovich showed a child deprived of motherly care and a father forced to fill in for her. Yes, she had suddenly become an important person – there was even a statue made of her – but she also lost the most important things in her life: a sense of family, love and her role as a mother. When the Soviet authorities saw the documentary, they realized they had misjudged Obukhovich. *Our Mama Is a Hero* remained banned until the fall of the Soviet Union.

Russia, 1979
video, color / b&w, 46 min

Director: Nikolai Obukhovich
Photography: Jakubowskij
Screenplay: Mamedow
Production: Leningrad Documentary Film Studio
World Sales: Lenfilm
Screening Copy: Lenfilm

Nikolai Obukhovich:
From a Family Album (1985)
Dialogues (1986)
Gold Record (1987)
The Fourth Dream of Anna Adreyevna (1988)
Black Square (1988)
Limited Life (1988)
Somn Belykh Knyazhen (1992)
a.o.

Position Among the Stars

Stand van de sterren

Leonard Retel Helmrich

The concluding part of Leonard Retel Helmrich's trilogy on Indonesia, which follows the Christian-Islamic Sjamsuddin family. Here, as in part one *The Eye of the Day* (2002) and part two *Shape of the Moon* (2004), Helmrich uses the single shot cinema technique he developed, whose characteristic style – with long, uninterrupted shots devoid of interviews or commentary – is closely related to cinema verité and direct cinema. The camera's broad, intuitive movements are distinctive for these films: it is a fly in the air rather than a fly on the wall, roving among the various family members, including resolute grandmother Rumidjah, her son Bakti and her granddaughter Tari. No one seems in the least disturbed by the filmmakers – not even the rats and cockroaches. The occasionally funny and moving everyday ups and downs of the Sjamsuddin family serve as an indirect channel for a portrait of modern Indonesia, with all its contrasts between urban and rural, wealth and poverty, and religion and globalization. In this country where religious leaders preach the adoption of Islamic law, Rumidjah and Bakti hope that Tari will be the first in the family to go to college, while Tari herself displays all the familiar characteristics of a rebellious teenager: her primary interests are shopping and boys.

The Netherlands, 2010
HDcam, color, 109 min

Director: Leonard Retel Helmrich
Photography: Leonard Retel Helmrich, Ismail (Ezther) Fahmi Lubish
Screenplay: Hetty Naaijkens-Retel Helmrich, Leonard Retel Helmrich
Editing: Jasper Naaijkens
Sound: Ismail (Ezther) Fahmi Lubish
Music: Fahmy Al-Attas, Danang Faturahman
Production: Hetty Naaijkens-Retel Helmrich for Scarabeefilms
World Sales: Films Transit International Inc.
Distribution for the Netherlands/ Screening Copy: Cinema Delicatessen
Involved TV Channel: Human

Leonard Retel Helmrich:
Dag mijn klas, ik mis jullie allemaal (1988), Het Phoenix mysterie (fiction, 1990), Moving Objects (1991), Jemand auf der Treppe (1994), Art Non-Blok (1996), Als een vloedlijn (1999), The Body of Indonesian Conscience (2000), The Eye of the Day (2001), Flight from Heaven (2003), Shape of the Moon (2004), Aladi (2006), Promised Paradise (2006), Jadwiga's laatste reis (2006), a.o.

Pitched at the Forum 2007

Seasons of the Year

Vremena Goda

Artavazd Pelechian

It begins with the spring thaw, and the swirling water of a wildly flowing river. Shadows struggle with all their might against the water so as not to be swallowed up. Then we see protracted clouds, quickly making their way over the Armenian mountains. In his final collaboration with cinematographer Mikhail Vartanov, Artavazd Pelechian films an isolated farming community in its relentless fight against the elements. The farmers herd sheep and work their land all year long. In the spring, they climb into the mountains with their herds, and at the end of the summer they harvest the hay, which falls down in a dusty avalanche of hay bales. In the winter, they make their way through the snow, sheep in tow. These farmers are practicing the art of survival, which also becomes evident in the sparse title cards: "He begins to grow sleepy," and under the pouring rain, "Do you think that it's better anywhere else?" This is humanity, trapped in a brutish, but also beautiful reality. With a melodic rhythm of camera, editing and bittersweet classical music, Pelechian and Vartanoc raise their film to the level of a true symphony – the symphony of our existence.

Armenia, 1975
35mm, black-and-white, 29 min

Director: Artavazd Pelechian
Photography: Mikhail Vartanov
Screenplay: Artavazd Pelechian
Music: Tigran Mansuryan
Production: Yerevan Film Studio
World Sales: Films sans Frontieres
Screening Copy: Films sans Frontieres

Artavazd Pelechian:
Mountain Vigil (1964)
Earth of People (1966)
Beginning (1967)
We (1969)
Inhabitants (1970)
Our Century (1983)
Life (1993)
End (1994)
a.o.

Spiritual Voices

Alexander Sokurov

Russia, 1995
video, color, 328 min

Director: Alexander Sokurov
Photography: Aleksandr Burov, Aleksei Fyodorov
Screenplay: Alexander Sokurov
Editing: Leda Semyonova
Sound: Sergei Moshkov
Music: Gustav Mahler
Production: Severny Fond
World Sales: Doc & Film International
Screening Copy: Doc & Film International

Alexander Sokurov:
Maria (Peasant Elegy) (1978-1988), Sonata for Hitler (1979-1989), Petersburg Elegy (1990), Soviet Elegy (1990), Dream (1995), Moloch (fiction, 1999), Dolce… (1999), Elegy of a Voyage (2001), Russian Ark (2002), The St. Petersburg Diary: Mozart. Requiem (2004), The Sun (fiction, 2005), Elegy of a Life (2006), Aleksandra (fiction, 2007), Blockade Book (2009), Faust (fiction, 2011), a.o.

From 1994 to 1995, Alexander Sokurov spent several months "embedded" with the 11th Frontier Post of the Russian Army's Moscow Border Detachment, which at the time was guarding the Tajik-Afghan border against incursions by Taliban fighters. The result is this five-part, five-hour film that evocatively shows the soldiers' lives in this desolate environment. The political-military situation never becomes clear, and the soldiers remain anonymous. The faceless enemy is never far away. The camera records units on patrol in the rugged mountains, the dust and dirt. The troops' daily routine consists of military formalities and domestic chores: preparing tasteless-looking meals and defusing landmines. Don't expect tales of heroism or exciting combat footage, nor intrigues between the soldiers and their officers. If weapons have to be used, the camera remains safely behind the line, a microphone recording the sounds of battle from a safe distance. Nor is there a narrative structure – this film is all about aesthetic expression. Guarding the border turns out to be deathly boring, but with danger constantly looming in the background. The general feeling could be said to be one of hopelessness. In the words of one Russian border guard, "NATO soldiers would have killed themselves long ago."

Ten Minutes Older

Herz Frank

Latvia, 1987
35mm, black-and-white, 10 min

Director: Herz Frank
Photography: Juris Podniek
Screenplay: Herz Frank
Sound: Alfreds Visnevskis
Music: Udgards Gedravicus
Production: Riga Film Studio
Screening Copy: National Film Center of Latvia

Herz Frank:
Salty Bread (1964)
Restricted Area (1975)
The Last Celebration (1980)
Once Upon a Time there Lived Seven Simeons (1989)
The Song of Songs (1989)
Flashback (2002)
Dear Juliet (2004)
Aufenhalt Germania (2004)
a.o.

The title refers to the length of this cinematic experiment about the power of exaltation, but also to the toddlers and preschoolers appearing before the camera. Ten minutes of their lives go by while they watch a puppet show, of which director Herz Frank shows us nothing at all. All we see are the concentrated expressions of the little kids. The director captures every movement of their mouths and eyes in detail. The emotions behind those expressions change at a quick tempo and cannot be fathomed just like that. Boredom? Excitement? Sadness? Joy? Even a smile can just as easily be a sign of relief or humor. Just as the kids watch the show, in silence and filmed in sober black-and-white, Frank lets us watch them and just as they are touched by what they see, we also attempt to understand what is going on with them. Does the performance change their lives or leave scars on their delicate souls? Art serves as a mirror for humanity, and apparently this begins when we are very little. But seldom does this reflection reveal ourselves, intensely thrilled through art.

The Tram Runs through the City

Ludmila Stanukinas

Moving along from street to street, the tram gains speed, brakes, stops and lets passengers out and on. They make for a seat or stay on their feet, leaning against the doors or hanging from the handles above. Then the tram gets underway, off to the next stop. The down-to-earth driver talks about her job and her life in St. Petersburg (still known as Leningrad when the film was made), the second biggest city in Russia. As she drives, she is filmed from above so we get to look her in the eye. The expressions of her passengers are also captured as they peer out the window, look at one another, read the paper, daydream or just stare off into space. This is all about observing and being observed, a game that Russian documentarian Lyudmila Stanukinas loves to play. She intercuts the microcosm of the tram with telling observations from outside: a statue filmed through the trees, and the rippling water of the Neva River, the bubbling heart of the city. Stanukinas develops a Russian variation on direct cinema, combining it with the visual poetry of city symphonies from the 1930s, made by countrymen such as Dziga Vertov. Though this is the Soviet Union of the 1970s, communism seems far away for the moment. For now, it's all about the day-to-day goings on in the tram.

Russia, 1973
video, black-and-white, 23 min

Director: Ludmila Stanukinas
Photography: Yuri Zanin
Screenplay: Maya Merkel
Editing: Taisa Yanson
Sound: Nina Zinin
Music: Valery Arzumanov, Alexander Kneifel
Screening Copy: Ludmila Stanukinas

Ludmila Stanukinas:
Conducted by Yuri Temirkanov (1974)
Vadik Repin (1984)
Doubt. A Memory of my Father.
Fyodor Shalyapin (1987)
a.o.

Workingman's Death

Michael Glawogger

This is the second part of Glawogger's widely praised trilogy on globalization, which started with *Megacities* in 1998 and was completed last year with *Whores' Glory*, which won the Special Jury Prize at the Venice Film Festival. The film's five enthralling chapters trace tough lives based on hard physical labor. The restrained soundtrack often consists of little more than magical-mechanical percussive sounds. Terror, togetherness and the mainstay of religion are the recurring themes in the workers' stories about their jobs. The first chapter "Heroes" shows mineworkers lying on their backs as they hack away in the bankrupt coalmines of the Donets Basin in Ukraine. The drudgery of their existence contrasts starkly with 1930s archive footage of model Soviet worker Alexei Stakhanov. In "Ghosts," tawny men carry baskets containing up to 115 kilos of solidified ore out of a steaming sulfur mine in Ijen, Indonesia, passing photo-snapping tourists as they go. In "Lions," butchers cut the throats of cows and goats in an open-air abattoir in Port Harcourt, Nigeria. In "Brothers," steelworkers risk their lives on the beach of Gadani, Pakistan, where they dismantle scrapped ships. And in "The Future," steelworkers in Liaoning, China wonder aloud how long their trade can survive in the face of advancing technology. The concluding epilogue shows children in Duisburg, Germany playing in a theme park that was once a steel factory.

Germany, Austria, 2005
DCP, color, 118 min

Director: Michael Glawogger
Photography: Wolfgang Thaler
Editing: Ilse Buchelt, Monika Willi
Music: John Zorn
Production: Pepe Danquart for Quinte Film, Erich Lackner for Lotus Film GmbH, Mirjam Quinte for Quinte Film
World Sales: Paul Thiltges Distributions
Screening Copy: Paul Thiltges Distributions
Involved TV Channels: ORF, ARTE

Michael Glawogger:
War in Vienna (1989), Megacities (1998), France, Here We Come! (1999), State of the Nation (2002), Whores' Glory (2011), a.o.

www.glawogger.com

Awards: Best Documentary Film Golden Apricot Yerevan International Film Festival, FIPRESCI Prize International Leipzig Festival for Documentary and Animated Film, Special Jury Award Gijón International Film Festival, Grierson Award British Film Institute, a.o.

NON-COMPETITIVE PROGRAMS

25 Years Highlights of the Lowlands

As part of the celebrations to mark 25 years of IDFA, 15 Dutch documentaries that have previously screened at the festival have been selected for this program. One of these, Leonard Retel Helmrich's Position Among the Stars, is also screening as part of Victor Kossakovsky's Top 10. The program includes IDFA award-winners, renowned home-grown titles that caused an international stir, and productions by big-name documentary filmmakers from the Netherlands. This program is supported by Dioraphte.

Crossing Boundaries

It has often been said lately that the Netherlands has turned its gaze inwards. Supposedly, we've become scared and have hidden behind the dunes, squandering our reputation for international involvement. But this program of highlights from 25 years of Dutch documentaries paints another picture. These filmmakers constantly cross borders of all kinds. Wearing blinders? No way.

International boundaries. Documentary crews travel across Europe and America, Asia and Africa. Even when the director puts himself center stage, there's still an international outlook. See Johan van der Keuken, who travels through Bhutan, Burkina Faso and Brazil after he finds out he's terminally ill. See Fatima Jebli Ouazzani, who compares Dutch and Moroccan culture in *In My Father's House*.

Some filmmakers create portraits of a country through its working-class citizens (Heddy Honigmann's *Metal and Melancholy*, Leonard Retel Helmrich's *Position Among the Stars*) or a solitary artist (*Boris Ryzhy* by Aliona van der Horst). Others opt for political subjects. One could even see a connection between *Procedure 769 – The Witnesses to an Execution* by Jaap van Hoewijk, about the death penalty in the United States, and Niek Koppen's *The Hunt*, which looks at fox hunting in Britain. Both show a different way of dealing with the boundaries between life and death than Dutch filmmakers and their audiences are used to.

Some filmmakers take the documentary maker's traditional role of independently capturing reality, while others cross that boundary

Professional boundaries. Hoewijk and Koppen are activists in the sense that they uncover, analyze and present sensitive information, assuming the documentary maker's traditional role of independently capturing reality, while others cross that boundary. See Jos de Putter, who accompanied the dance troupe at the heart of his *The Damned and the Sacred* on tour when they performed in the Netherlands. See Ilse and Femke van Velzen, whose *Weapon of War* is part of a much larger initiative that works to change the lives of victims and perpetrators in Congo through meetings and screenings of the film.

Ethical boundaries. Renzo Martens also went to Congo to make an activist documentary: *Episode 3 – "Enjoy Poverty."* But where the Van Velzen sisters became aid workers themselves, Martens criticizes the "relief industry." Along the way, he crosses boundaries of all sorts – national, political, but also ethical, by exploiting uncomprehending poor people and hungry children for his polemical constructs. But those audience members who denounce Martens's antics are soon made to feel like hypocrites. Don't we all exploit the world's poorest to our own betterment, only to abandon them? Martens crosses boundaries to show us how we do the same thing, and in doing so gives us an endless source for discussion.

Boundaries of staging. Despite Martens's polemical stance, the biggest scandal in Dutch documentary over the last few years concerns style rather than substance. When critics discovered that the taxi driver who is the subject of Hany Abu-Assad's *Ford Transit* was played by an actor, they were up in arms. Outraged, broadcasters such as VPRO and the BBC denounced the film: a border had been crossed. One could say it's fitting, as the film deals with the difficulty of crossing another border: the one between Israel and the Palestinian territories. The outrage sparked a broader discussion about staging in the documentary genre. Other filmmakers were condemned as well, including John Appel. He had asked singer André Hazes, the subject of his film *André Hazes – She Believes in Me*, to reenact the purchase of his car for the camera. The discussion separated the moderate from the orthodox, with the principles of reporting clashing with artistic license.

Boundaries of documentary. And so we come to the boundaries surrounding IDFA, which are broken by films every year: the boundaries of the documentary genre. This ever-present discussion is visible in this program as well; Dutch documentary makers question their medium as much as they are critical of their subjects. How do they do this? By showing that poverty can be a moneymaker (*Episode 3*), which also applies to the film itself – and for IDFA. By showing that documentaries don't necessarily find their origins in a solid subject. Some filmmakers simply feel the urge to create – as Johan van der Keuken put it, "If I can't create images, I'll be dead" (*The Long Holiday*). By showing that the firsthand accounts that witnesses provide, the foundation beneath many a documentary, are by definition unreliable (*Procedure 769*). Or by showing, as the acted, staged and manipulative anti-documentary *The Sea That Thinks* does, that you can't even trust you own eyes – so what's left? If nothing else, at least there's the festival's prestigious award, which this film took home in 2000.

Kees Driessen

André Hazes – She Believes in Me

André Hazes – Zij gelooft in mij

John Appel

The Netherlands, 1999
video, color, 88 min

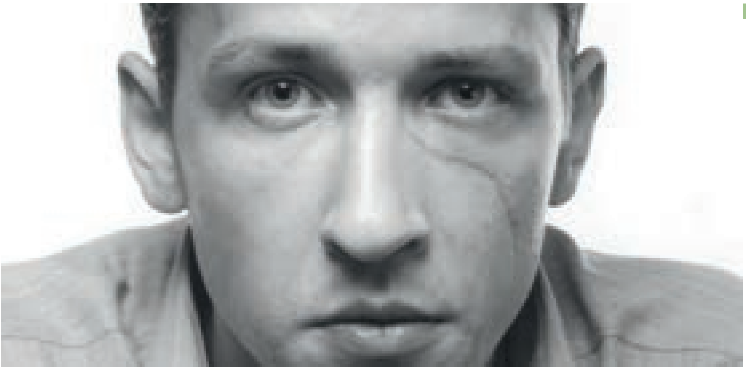
Director: John Appel
Photography: Erik van Empel
Screenplay: Jan Eilander, Michael Peterson
Editing: Teun Pfeil
Sound: Alex Booy, Hugo Helmond
Production: Frank van den Engel for Zeppers Film & TV
Screening Copy: Zeppers Film & TV
Involved TV Channel: NPS

John Appel:
Radio Daniëlle (1987)
Johnny Meijer (1993)
Vredenhof (1997)
Little Lithuania (1997)
Trench of Death (1999)
The Promised Land (2000)
Senegal Surplace (2003)
The Last Victory (2003)
Holland in Speeches (2004)
There Goes My Heart (2005)
The Last Honour (2005)
Trainer (2007)
The Player (2009)
Wrong Time Wrong Place (2012)
a.o.

André Hazes (1951-2004) was one of the most popular interpreters of the Dutch *levenslied*, a sentimental subgenre of pop music similar to the German *schlager*. For more than 20 years, he sang his hits to packed stadiums. For this documentary, filmmaker John Appel closely followed the singer for a number of months at the height of his fame. He attended performances and studio recordings, accompanied Hazes to the cramped house in Amsterdam where the singer spent his childhood and observed the man with his wife and two children in their spacious abode on the water. After all these years, Hazes still gets stage fright: he is not easily satisfied and not really self-confident. What should have been the high point in his career, a performance in the gigantic Plaza de Toros arena in the Spanish city of Benidorm, turns into disappointment: only a few hundred visitors show up for the show. The constant pressure takes its toll, and at a certain point, even Hazes's third marriage is on the verge of collapse. It is clear that a big house is no guarantee for happiness, nor is the wall adorned with gold records. Ultimately, the lyrics of Hazes's songs, which often deal with loneliness and unrequited love, ring true.

Boris Ryzhy

Aliona van der Horst



The Netherlands, 2008
video, color / b&w, 59 min

Director: Aliona van der Horst
Photography: Aliona van der Horst, Maasja Ooms
Screenplay: Aliona van der Horst
Editing: Maasja Ooms
Sound: Aliona van der Horst
Music: Harry de Wit
Production: Frank van den Engel for Zeppers Film & TV
World Sales: NPO/RNW Sales
Screening Copy: Zeppers Film & TV
Involved TV Channel: VPRO

Aliona van der Horst:
The Lady with the White Hat (1997)
After the Spring of '68 (2001)
The Hermitage Dwellers (2004)
Water Children (2011)
Aliona van der Horst & Maasja Ooms:
Voices of Bam (2006)

Awards: Silver Wolf Award for Best Film IDFA, Best Feature Documentary Award Edinburgh International Film Festival, Dutch Filmcritics Award at the Dutch Film Festival, Jury Award International Festival of Art Films in Montreal

On the streets of the Russian city of Yekaterinburg, people have little interest in the past. Or could it be director Aliona van der Horst's camera that puts off the former neighbors of the Russian poet Boris Ryzhy? In any case, when Van der Horst and Ryzhy's sister come knocking at their doors they cannot recall the promising young man seven years after his death – he committed suicide in 2001 at the age of 26. But this is precisely what brings the filmmaker closer to Ryzhy. Both his life and poems were determined by the closed, distrustful character of the dismal industrial city, where crime has flourished since the democratization of Russia. Apart from Ryzhy's sister, the film introduces his wife and their son, who is now 15. But the chief resource Van der Horst has at her disposal is Ryzhy himself. Sometimes warmhearted, other times blunt, he recites his work on old sound recordings while we watch the subjects of his poems: his bleak hometown, his crumbling neighborhood and the residents he both admired and reviled. We see Ryzhy in old video footage walking these same streets, a melancholy smile on his face. For a brief moment, he is brought back to life.

The Damned and the Sacred

Dans, Grozny dans

Jos de Putter

A traditional Chechen youth dance group goes on a tour of Europe in 2002. The contrast between the destroyed buildings in their capital of Grozny and the majestic concert halls of Europe is enormous. In Grozny, even their rehearsal space has been shot to pieces. Their dance teacher impresses on the youngsters that they have to show the Europeans that Chechens are normal people, not terrorists. So the girls stride around like angels in their white dresses and the boys dance wildly, jumping about and waving ceremonial knives. In interviews, the teacher, who also acts as a kind of spiritual leader, explains the importance of the troupe. Back in Grozny, a grateful father whose son is no longer afraid of the Russian planes says that "Dancing has made him a man." Director Jos de Putter continuously switches between here and there, two worlds bridged by endless bus trips and melancholic music. His camera captures the children smiling and drumming on the bus, tense or yawning during rehearsals and gracefully rotating in traditional costumes during the vigorous performances. They are children who carry their ravaged country with them wherever they go.

The Netherlands, 2002
video, color, 76 min

Director: Jos de Putter
Photography: Vladas Naudzius
Screenplay: Jos de Putter
Editing: Stefan Kamp
Sound: Tom d' Angremond
Music: Vincent van Warmerdam
Production: Frank van den Engel for Zeppers Film &TV
Screening Copy: Zeppers Film & TV
Involved TV Channel: IKON

Jos de Putter:
Het is een schone dag geweest (1993)
Solo, the Law of the Favela (1994)
The Making of a New Empire (1999)
Brooklyn Stories (2003)
Alias Kurban Saïd (2004)
How Many Roads (2006)
Het verloren land (2006)
Beyond the Game (2008)
a.o.

Desi

Maria Ramos

Desi is a cheerful 11-year-old who goes to school every day and has fun with her classmates. She seems a lot like the other girls, but when the bell rings and all the other children go home, Desi stays behind with her cell phone in hand. This is because she still has to figure out where she is going to sleep. Her mother died when Desi was just a baby, and her father Harry, an unemployed slacker, lives together with his girlfriend Esther on a dirty houseboat. Desi has her own room there, but she is not always welcome, and Harry and Esther argue all the time. She can also sleep at her paternal grandmother's house or her maternal grandfather's place, but she prefers to spend the night at her best friend's. This is the way Desi's life is. It wasn't her idea, but she never complains – she only wonders about things. She listens as her father tells her what happened to her mother, and she and her grandpa look at old pictures of her mom. Director Maria Ramos follows Desi closely but never intervenes. No questions are asked, and there are no voice-overs. In this way, we are gradually introduced to Desi's everyday life, which seems completely ordinary to the girl.

The Netherlands, 2000
video, color, 90 min

Director: Maria Ramos
Photography: Adri Schrover
Screenplay: Maria Ramos
Editing: Stefan Kamp
Sound: Simone Galavazi
Production: Pieter van Huystee for Pieter van Huystee Film
World Sales: Pieter van Huystee Film
Screening Copy: Pieter van Huystee Film
Involved TV Channel: VPRO

Maria Ramos:
"Eu acho que eu quero dizer é..." (1993), Boy e Aleid (1994), Two Times at Home (1996), Butterflies in Your Stomach (1998), The Secret of the Vibrato (1999), Rio, um dia em agosto (2002), Justice (2004), Behave (2007, a.o.

Awards: Audience Award International Documentary Film Festival Amsterdam, Golden Calf for Best Dutch Feature Documentary National Dutch Film Festival

Episode 3 – 'Enjoy Poverty'

Renzo Martens

For two years, Dutch artist Renzo Martens traveled around Congo, from the capital of Kinshasa to deep into the interior. Employing a casual film style, camera in hand, he makes his way around the poverty-fighting industry in the post-civil war country, regularly appearing on-screen himself. He films UN peacekeepers in their SUVs providing security for an international company so it can mine gold; corpses of gold-digging rebels surrounded by Western photographers; white relief workers happily taking pictures of the recipients of their emergency aid, with their logo on every canvas tent they hand out; a large landowner at a photo exhibition looking at pictures of his day laborers, who don't even earn enough to feed their children. It all amounts to one conclusion: poverty is there to stay, and "fighting it" is an industry from which the poor benefit very little. Martens then launches a self-styled emancipation program: he teaches the Congolese poor that "images of poverty" are their country's most lucrative natural resource. Under Martens's guidance, local photographers start photographing malnourished children instead of wedding parties. He mounts a neon sign in the middle of the forest that reads "Enjoy Poverty," at which point children start dancing. But in the end, adversity won't be held at bay for long.

The Netherlands, 2009
video, color, 90 min

Director: Renzo Martens
Photography: Renzo Martens
Screenplay: Renzo Martens
Editing: Jan de Coster
Production: Peter Krüger for Inti Films, Renzo Martens for Renzo Martens Menselijke Activiteiten
Screening Copy: Renzo Martens Menselijke Activiteiten
Involved TV Channels: VPRO, YLE, Lichtpunt

Renzo Martens:
Episode 1 (2003)

Awards: Prix Rubans Canards Rencontres Internationales de Documentaire de Montréal

Pitched at the Forum 2007

Flying Anne

Anne vliegt

Catherine van Campen

Looking at 11-year-old Anne riding her bike, climbing fences or jumping on the trampoline, you see a normal, cheerful girl. But not everything is as it seems. Anne has Tourette syndrome, which means she sometimes has to spin around in circles (always to the right) or lick everything in sight. That might be a tomato while doing the grocery shopping, but it could also be the cash register or a redeemable bottle. Anne is ashamed of her behavior – she wants to be able to explain what's wrong with her and does her best to keep her tics under wraps for an entire school day. Longer than that is just too hard: "Like when you're underwater and you need to take a breath, that's how it feels." In addition to her tics, Anne is also more emotional than other kids her age. "When I get mad, I get three times as mad as you do." Despite her problem, Anne does what she can to go through life as normally as possible. She enjoys playing with her friends, who know her and don't require any explanations. "They don't even notice it anymore."

The Netherlands, 2010
HDcam, color, 21 min

Director: Catherine van Campen
Photography: Aage Hollander
Screenplay: Catherine van Campen
Editing: Albert Markus
Sound: Marc Schmidt, Mark Wessner
Production: Joost Seelen for Zuidenwind Filmproductions
World Sales: Zuidenwind Filmproductions
Screening Copy: Zuidenwind Filmproductions
Involved TV Channel: NCRV
Website: www.annevliegt.nl

Catherine van Campen:
Eternal Mash (2007)
Drona & Me (2010)

Ford Transit

Hany Abu-Assad

The white Ford vans driving around all over Palestine once belonged to the Israeli army, which gave them to former collaborators as a source of income after the Oslo Accords. Soon, they were sold and converted to taxis, and today there are thousands of these vans. Director Hany Abu-Assad shows the day-to-day reality of a cab driver named Rajai and his passengers in Ramallah and Jerusalem, along roadblocks and shortcuts. The passengers make up a heterogeneous company with divergent opinions about the situation in Palestine and views on the conflict with Israel. Local celebrities such as politician Hanna Ashrawi and filmmaker B.Z. Goldberg (*Promises*) make use of Rajai's van as well. With Rajai and his passengers, the film meanders along some of the determining elements of his life, so we not only gain insight into this young man's character and background, but also into the complex situation in the region. We hear about Rajai's family, his smuggling of illegal CDs, his views on the political situation and possible solutions for it, his dream of a future abroad, and his fascination with and even appreciation for suicide bombers. But above all, we sense his frustration with the life of a cab driver. Like everywhere in the world, this mainly consists of finding customers before they take someone else's taxi.

The Netherlands, 2002
video, color, 80 min

Director: Hany Abu-Assad
Photography: Menno Westendorp
Screenplay: Hany Abu-Assad
Editing: Patrick Minks
Sound: Huibert Boon
Production: Bero Beyer for Augustus Film
World Sales: VPRO
Screening Copy: Bero Beyer
Involved TV Channel: VPRO

Hany Abu-Assad:
Het 14e kippetje (fiction, 1998)
Nazareth 2000 (2001)
Rana's Wedding (fiction, 2002)
Paradise Now (fiction, 2005)
Do Not Forget Me Istanbul (fiction, 2011)
The Courier (fiction, 2012)
a.o.

The Hunt

Niek Koppen

The British tradition of fox hunting goes back to the mid-18th century. In the late 1990s, the United Kingdom numbered around 200 hunting associations with a total of 250,000 members and just as many supporters. In the hunting season, which runs from the end of August until early March, 500 hunts take place every week. To many Brits, the fox hunt symbolizes traditional English country life. Poultry farmers support the hunt because the fox embodies their natural enemy. At the same time, the hunters acknowledge the intelligence of a formidable opponent, one that deserves to be hunted in this ceremonial way. *The Hunt* is neither an indictment nor propaganda, and it will change nobody's mind. The observational documentary examines the symbolic and social significance fox hunting has for life in the English countryside. We follow the master of the Ludlow Hunt in Shopshire, Captain Rupert Inglesant, and his two assistants Simon and Andrew. In the country, life and death turn out to be rougher than in the city. And in the hunt and their interaction with the dogs, an ancient craftsmanship resounds that has developed over a period of centuries.

UK, The Netherlands, 1997
video, color, 90 min

Director: Niek Koppen
Photography: Chris Cox
Editing: Erik Disselhoff
Sound: Alastair Widgery
Music: Stephen Daltry
Production: Kees Rijninks for Ryninks Films Consultancy BV
World Sales: Cobos Films
Screening Copy: Cobos Films
Involved TV Channel: NPS

Niek Koppen:
Siki (1992)
The Battle of the Java Sea (1995)
Working for Labour (1998)
Toneelgroep Amsterdam (2001)
Gold (2007)

Awards: Jury Award Best Documentary Newport International Film Festival, Prix Italia Award

In My Father's House

In het huis van mijn vader

Fatima Jebli Ouazzani

At the age of 11, journalist and TV producer Fatima Jebli Ouazzani and her parents emigrated from Morocco to the Netherlands. Seven years later, her father left her mother and married a 17-year-old Moroccan girl. Fatima knew one thing for sure: she would not allow herself to be married off like her mother and grandmother, so she broke with Moroccan tradition and moved out of her family's home. In this film, the director, unmarried and childless, wonders whether she has made the right choices. She places her own history against the background of traditional Moroccan marriage. That is what Naima, a Moroccan girl who was born in Holland, has opted for. On her wedding night, Naima has to prove she is still a virgin. By tradition, the in-laws wait outside the bedroom to see the bloodstained sheets.

The Netherlands, 1997
video, color, 70 min

Director: Fatima Jebli Ouazzani
Photography: Maarten Kramer
Screenplay: Fatima Jebli Ouazzani
Editing: Jan Hendriks
Sound: Piotr van Dijk, Ben Zijlstra
Narration: Fatima Jebli Ouazzani
Narrator: Fatima Jebli Ouazzani
Production: Marty de Jong & Joost Verhey for MM Filmprodukties
Screening Copy: Doc.Eye Film
Involved TV Channel: NPS

Fatima Jebli Ouazzani:
Sinned Again (2000)

The Long Holiday

De grote vakantie

Johan van der Keuken

Alternating between personal and more reflective elements is characteristic of Johan van der Keuken's films. At the beginning of *The Long Holiday*, his doctor tells him that he does not have long to live due to prostate cancer. For the filmmaker and his wife Nosh van der Lely, this news is a stimulus to travel the world, as they have been doing all their lives. Van der Keuken spends the rest of his precious time looking and listening, and filming on both a small digital video camera and on 35mm film. He visits meditating monks in Bhutan, he goes to the Sahel to film children, and wanders around among the inhabitants of the favelas in Brazil. He intersperses these travel scenes with still lives of objects he has collected over the course of his life. In his poetic voice-over, Van der Keuken talks about himself and about life. He will keep on filming until the end, "because as long as I can make an image, I'm alive." The result is a powerful "road-air-movie," and an ode to life on earth.

The Netherlands, 2000
video, color, 145 min

Director: Johan van der Keuken
Photography: Johan van der Keuken
Screenplay: Johan van der Keuken
Editing: Menno Boerema
Sound: Noshka van der Lely
Music: Ab Baars
Production: Pieter van Huystee for Pieter van Huystee Film
World Sales: Pieter van Huystee Film
Screening Copy: Pieter van Huystee Film

Johan van der Keuken:
Dagboek (1972), Het witte kasteel (1973), De beeldenstorm (fiction, 1982), De tijd (1983), I Love Dollars (fiction, 1986), The Eye Above the Well (1988), Face Value (1991), Brass Unbound (1993), Lucebert, Time and Farewell (1994), Amsterdam Global Village (1996), Amsterdam Afterbeat (1997), a.o.

Awards: Best Documentary Film It's All True Sao Paulo, Grand Prix Vision de Réel Nyon, Special Jury Award National Dutch Film Festival, Prize of the Ecumenical Jury Berlin International Film Festival, a.o.

Metal and Melancholy

Metaal en melancholie

Heddy Honigmann

In Lima, the Peruvian metropolis of seven million, Heddy Honigmann shares a cab ride with the taxi drivers for whom this occupation is the only way of keeping poverty at bay. More often than not it is their second job, one that requires little more than a car, in whatever state, and a “taxi” plate, which is sold on every street corner. Honigmann dissects their situation in energetic scenes with a precise, measured sense of emotion. Coming from a Peruvian-Italian-Jewish-Dutch background, the director was born in Lima and returned to the city after almost 20 years to make this film. The documentary road movie, almost completely shot from inside the taxis, reveals beautiful, moving anecdotes. Not only does it portray these colorful and intriguing everyday people, but it also mirrors their dreams, hopes and disappointments in early 1990s Peru. The economy was at an impasse. Teachers, soldiers, doctors and civil servants were part of the middle class in name only: in reality, their salaries were insufficient to feed their families. But the rebellious and passionate drivers keep their spirits up, even if their vehicles often look less cheerful.

The Netherlands, 1993
video, color, 80 min

Director: Heddy Honigmann
Photography: Stef Tijdink
Screenplay: Danniel Danniel, Heddy Honigmann
Editing: Danniel Danniel, Jan Hendriks
Sound: Piotr van Dijk
Production: Suzanne van Voorst for Ariel Film Production
Screening Copy: EYE Film Institute

Heddy Honigmann:
L’Israeli dei beduini (1979), Het vuur (fiction, 1980), Het ondergronds orkest (1997), 2 minuten stilte, a.u.b. (1998), Crazy (1999), Dame la mano (2003), 26.000 gezichten (2004), Ingelijst huwelijk (2005), Forever (2006), Oblivion (2008), a.o.

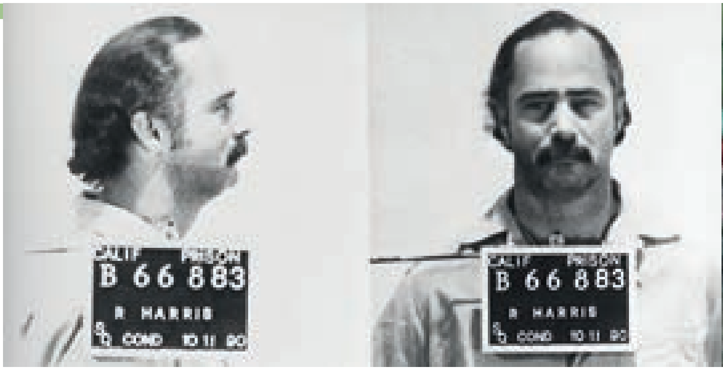
www.heddy-honigmann.nl

Awards: Grand Prix Festival du Cinéma du Réel, Golden Pigeon & Mercedes Benz Award Leipzig International Documentary Film Festival, Special Mayor’s Award Yamagata Documentary Film Festival, a.o.

Procedure 769 – The Witnesses to an Execution

Jaap van Hoewijk

On April 21, 1992, Robert Alton Harris, who had been convicted for killing two 16-year-old boys, was put to death in the gas chamber of San Quentin State Prison in California. Twenty-five years had passed since a death sentence in California had been carried out by this method, technically known as Procedure 769. Forty-nine witnesses watched the execution from behind a window. What drove these people to attend an event of this kind and how did they deal with the experience? Eleven of the witnesses, both friends and enemies of the convict, give their account. Among them are Harris’s brother Randall and his cousin and confidant Leon, but also the parents and a sister of the victims. They all give a meticulous description of the events on that early morning in April 1992, but as the film progresses it becomes clear that they have all seen something different, depending on their relationship to the killer. This makes the film a disconcerting study of the functioning of human observation and memory.



The Netherlands, 1995
35mm, color, 85 min

Director: Jaap van Hoewijk
Co-director: Rikkert Boonstra
Photography: Peter Brugman
Editing: Leo de Boer
Sound: Tom d’ Angremond
Music: Joke Geraets
Narration: Suzanne Severeid
Production: Jan Heijs & Ruud Monster for Jura Filmprodukties
World Sales: Films Transit International Inc.
Screening Copy: Jaap van Hoewijk
Involved TV Channel: NCRV

Jaap van Hoewijk:
Borderline Cases (1996)
Touched (2000)
Family Secret (2001)
Bye Everyone! (2002)
Chisel and the Heart (2003)
Giant of Rotterdam (2011)
Kill Your Darling (2012)
a.o.

www.vanhoewijk.nl

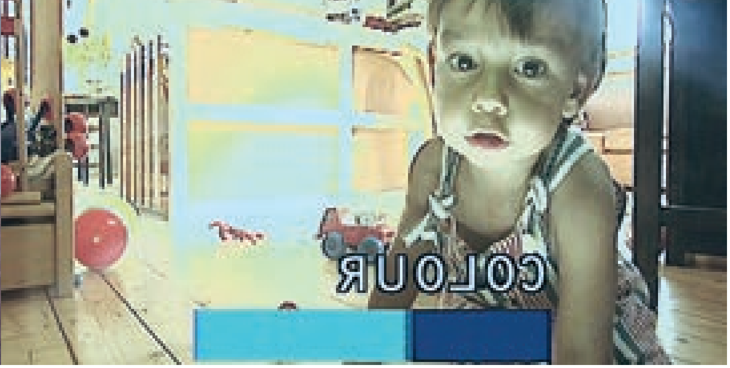
Awards: Silver Spire Award Golden Gate Awards Competiton San Francisco

The Sea that Thinks

De zee die denkt

Gert de Graaff

We humans live in a world of illusions. In a playful labyrinth of images and viewpoints, this film raises questions that get to the very essence of existence. Is this real? What do I think I see? Who do I think I am? The main character in this illusory drama is a screenwriter desperately looking for a leitmotif, a connection between things, between the separate scenes in his story. Then he introduces himself as a character in his script. He does what he types and he types what he does, and illusion and reality soon blend completely. He is delighted by the twist in his story and gradually seems to manage what he has been trying to do: to let go of the thoughts that hinder his being and to be happy, unfettered by anything. Just like the sea in the story that the film's title refers to: the sea that thinks she is a tree and is robbed of her happiness because of that illusion. But nothing is what it seems in this film, which is not about the screenwriter, after all. The film, the greatest illusion of all, is about the viewer.



The Netherlands, 2000
35mm, color, 100 min

Director: Gert de Graaff
Photography: Gert de Graaff
Screenplay: Gert de Graaff
Editing: Jan Dop, Gert de Graaff
Sound: Alex Booy
Production: René Huybrechtse for Theorema Films, René Scholten for Studio Nieuwe Gronden
Screening Copy: Gert de Graaff

Gert de Graaff:
Twee (1986)

Awards: Joris Ivens Award International Documentary Film Festival Amsterdam, Golden Key Award Art Film Festival, Experimental Feature Award Dahlonega International Film Festival, Grand Prize Rhode Island International Film Festival, Best First Feature Film Award Wine Country International Film Festival, a.o.

Weapon of War

Femke van Velzen, Ilse van Velzen

In recent decades, the Democratic Republic of the Congo has been plagued by many bloody conflicts between government leaders and rebels, leading to thousands of civilian victims. One of the horrors of these conflicts is the mass rape of women by soldiers: an estimated 150,000 women and girls have fallen victim to this crime. In *Weapon of War*, a number of soldiers and former soldiers tell their stories. Many of them are speaking about the atrocities they have committed for the very first time, and they are hardly able to acknowledge what they have done. "The army works with orders. There is no mercy," one of them explains. Others are tormented by a great burden of guilt, as they realize they have behaved like animals. Army captain Basima has decided to set up an information campaign and talk to soldiers throughout the country about their actions, in an attempt to break the vicious circle of sexual violence. One former soldier agrees to be confronted by the girl he raped while he was serving in the military. Another confesses in front of a full church and asks the congregation for forgiveness. The road to self-awareness and reconciliation is clearly a long and painful one.

The Netherlands, 2009
video, color, 59 min

Director: Femke van Velzen, Ilse van Velzen
Photography: Bram van Spengen
Screenplay: Femke van Velzen, Ilse van Velzen
Editing: Paul de Heer
Sound: Femke van Velzen
Music: Jeroen Goeijers
Production: Femke van Velzen & Ilse van Velzen for IFProductions
World Sales: Films Transit International Inc.
Screening Copy: IFProductions

Femke van Velzen & Ilze van Velzen:
Return to Angola (2004), Fighting the Silence (2007), Justice for Sale (2011)

Awards: Golden Calf Award Best Short Documentary Dutch Film Festival, Best International Documentary TRT International Documentary Film Competition, Dick Scherpenzeel Award for Best Dutch Journalistic Production, Amnesty International Award Planet Doc Review

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NON-COMPETITIVE PROGRAMS

RE: Constructing History

This program presents a quarter of a century of world history as seen through the lenses of great documentary filmmakers. The program consists of 15 films – all of which have previously screened at IDFA – that examine momentous events and developments, such as the end of Apartheid, the digital revolution, and 9/11 and its aftermath. This program is supported by Prins Bernhard Cultuurfonds.

Globalizing Everything

The fall of the Wall and the fall of Wall Street. These two seminal events mark the beginning and end for 25 years of cinematic historiography at IDFA. The fall of the Berlin Wall is reflected in the darkly comic *Losses to Be Expected*, in which an Austrian man and a Czech woman attempt to ignite a romance across the recently opened border between the NATO countries and those in the Warsaw Pact. Meanwhile, the fall of Wall Street is the subject of *Inside Job*, and it goes without saying that the film is as relevant today as it was in 2010 – the financial crisis whose origins the documentary lays bare is far from over.

Those with a pessimist outlook on life could say the same thing about other documentaries in this anniversary program: the misery hasn't ended. There is still fighting in eastern Congo, where Hubert Sauper filmed desperate Hutu refugees for *Kisangani Diary* (1997). By definition, the War on Terror (*Standard Operating Procedure*) and the War on Drugs (*Sins of My Father*) are never-ending. The conflict between Israel and Palestine (*Z32*) has been a source for impressive documentaries for 25 years, but a solution seems further away than ever before. And the same can be said about Palestinian refugees in Jordan (*Dreams and Silence*); the Islamic fundamentalism that this documentary captures is still a deciding factor in many of the conflicts in the region. One cannot help but wonder how that baby is doing whose religiously fanatical father soothes him with endless whispers of "Allahu akbar" – he should be all grown up by now.

WE LIVE IN PUBLIC

That, at least, *has* changed: people have grown up, grown old, lost their positions of power or died. Eugène Terre'Blanche, the imposing leader of the racist Afrikaner Resistance Movement in South Africa portrayed in *The Leader, His Driver and the Driver's Wife*, was murdered in 2010. Saddam Hussein, responsible for the burning of Kuwaiti oil fields that are so poetically shown in *Lessons of Darkness*, was hanged in 2006. And even Berlusconi is unlikely to invite "all of Khadaffi's sons" to his parties anymore, as we can see him doing in *Videocracy*.

The past quarter of a century has seen some remarkable good news as well. After the fall of the Berlin Wall, most former Soviet countries joined the European Union without any struggle. Apartheid was abolished. Poverty has seen a spectacular decrease in China – leading to large-scale labor migration, as *The Last Train Home* shows. And thanks to new medicines, AIDS is now a chronic disease instead of a fatal one – at least in Western countries, where no patient has to go through the slow and painful process of death that Tom Joslin showed the world in *Silverlake Life*.

The documentary world itself changed as well – whether this was for better or for worse is for everyone to decide for themselves. While IDFA grew to be the biggest documentary festival in the world, cameras became smaller. The increase in the availability of home video equipment, which started in the 1980s and has gained enormous momentum in the last few years thanks to better, cheaper and smaller digital cameras, is probably the biggest change filmmakers have seen.

There's much more footage as a result. Take for instance the hundreds of hours of home video material that form the basis of *Silverlake Life*, or the abundance of footage of violations of human rights recorded by the perpetrators themselves – the pursuit of the inhabitants of Srebrenica shown in *A Cry from the Grave*, the torture of prisoners in Abu Ghraib shown in *Standard Operating Procedure*. Now that almost everybody has a camera in his or her pocket, the moving image has become more and more important. In turn, the media's changing function in society has become a subject for documentaries such as *Videocracy*, which highlights the Italian obsession with television, and *We Live in Public*, about how willingly we expose ourselves online.

These last two documentaries show the unexpected connections that can sometimes be made in this retrospective program. *We Live in Public* portrays an art project in which a group of American artists was filmed 24 hours a day; *Videocracy* shows how the desire to be a star on *Big Brother* has become commonplace among Italian men

WHErs my F*ckin
BAILOUT???

Inside Job

and women. And after seeing Saddam Hussein speak about the occupation of Kuwait in a televised speech in *Dreams and Silence*, Werner Herzog shows us the devastating results in *Lessons of Darkness*: burning oil fields, scorched earth.

Some connections are more idiosyncratic. While the Islamic women in *Dreams and Silence* are forbidden to show any part of their bodies, the Italian women in *Videocracy* are forced to show as much of theirs as possible – while both groups are expected to keep their mouths shut in the company of men. Or notice how much AIDS patient Tom Joslin's emaciated body resembles those of the starving Hutu refugees in *Kisanganu Diary*. At the start of that last film, director Hubert Sauper says, "By the time you see this, most of the people in the film will be dead." The same is true for Joslin: when the world saw his story in *Silverlake Life*, he had already passed away. In this one heartbreaking way, these very different people are the same.

Can any all-encompassing message be distilled from these highlights of 25 years of documentary history? How has the world changed over the period of IDFA's existence? Perhaps it's no surprise that the answer to these questions is "globalization." They world has gotten smaller and more densely interwoven. The developments these documentaries show affect us, and they affect each other: *Inside Job*'s financial crisis is inextricably linked with *The Last Train Home*'s Chinese migration, and the Chinese sweatshops it features stem from the same cost-cutting logic as the mechanized processes of food production shown in *Our Daily Bread*. Colombian drugs (*The Sins of My Father*) are sold in Amsterdam as well, and the power of media and markets extends far across national borders. This globalization of everything, which allows any documentary to be connected to any other, has become the most important interpretation of the word "international" in this festival's name.

Kees Driessen

A Cry from the Grave

Leslie Woodhead

Why were the Dutch peacekeepers so obedient, passively standing by in Srebrenica while innocent civilians were killed? This is one of the confrontational questions posed in *A Cry from the Grave* by Hasan Nuhanovic, a former UN interpreter for the Dutch peacekeepers stationed in Srebrenica who has fought for justice for victims and survivors since the war. Using archive footage, spoken memories and never-before-seen recordings, the film reconstructs the massacre of more than 7,000 Muslims in July 1995. By means of title cards and oral testimonies, this taut film shows the desperation of the Muslim population and the feelings of uncertainty and guilt on the part of the Dutch UN soldiers. How could we allow genocide to take place under the eyes of the United Nations at the end of the 20th century?

UK, 1999
video, color, 104 min

Director: Leslie Woodhead
Photography: Gerry Pinches
Editing: Ian Mellor
Sound: Peter Eason, Tony Meering, Ian Sands, David Welch
Narration: Leslie Woodhead
Narrator: Leslie Woodhead
Production: Leslie Woodhead for Antelope
Co-Production: Kees Rijninks
Screening Copy: Antelope
Involved TV Channels: NTR, BBC, WDR, Thirteen/WNET

Leslie Woodhead:
Mr. Lowry (1963), Jim Clark (1965), Hair (1968), Stones in the Park (1969), Psychic Surgeons (1975), 3 Days in Szczecin (1976), Invasion (1980), Strike (1981), Why Lockerbie (1991), The Last Soviet Citizen (1993), Who is Vladimir Pozner? (1995), 444 Days (1998), Rocketchiki (2001), Milosevic: How to Be a Dictator (2002), Star Wars Dreams (2003), My Life as a Spy (2004), Saving Jazz (2006), How the Beatles Rocked the Kremlin (2009), 9/11: The Day that Changed the World (2011), The Hunt for Bin Laden (2012), a.o.

Dreams and Silence

Rêves et silences

Omar Al-Qattan

By crosscutting between the everyday existence of a Palestinian refugee in Jordan and the mystical ideas of a religious figure, *Dreams and Silence* reveals the contradictions between modern Islamic political thinking and the daily worries of a refugee. The film was shot at the height of the Gulf War and completed when it had already taken its toll in victims and destruction in the region. While military and political conflicts between the West and the Arab world linger and Arab political movements tinker with their abstract ideologies, this courageous woman is faced with very tangible dilemmas. She has no financial security and not a great deal of education. Her dreams about the liberation are gone, and her gender limits her personal and social freedom even further. Thus, the religious figure's sterile thinking about politics and society stands in shill contrast to a more human perspective.

Belgium, 1991
16mm, color, 52 min

Director: Omar Al-Qattan
Photography: Raymond Fromont
Screenplay: Omar Al-Qattan
Editing: Greg Harris
Sound: Ricardo Castro
Music: Ricardo Castro
Production: Centre de l' Audio-Visuel à Bruxelles
World Sales: Centre de l' Audio-Visuel à Bruxelles
Screening Copy: Centre de l' Audio-Visuel à Bruxelles

Omar Al-Qattan:
La danse (fiction, 1989)
Aouda, -al (1995)
Muhammad: Legacy of a Prophet (2002)

Awards: Joris Ivens Award International Documentary Film Festival Amsterdam

Inside Job

Charles Ferguson

In this enlightening investigative documentary, Charles Ferguson poses the right questions to insiders of the 2008 financial crisis. Always well-informed, Ferguson interviews many of those involved and in the know: hedge fund managers, the Chairman of the Federal Reserve, members of Congress, economics professors, employees of the Department of Justice and a strikingly candid French Minister of Finance. Some of them try to worm their way out of answering his questions, but the persistent, sometimes audibly indignant Ferguson cuts right through all their smooth talking. In this manner, he succeeds in explaining the freefall of the bank sector to the layman. His carefully argued documentary suggests that there is a toxic codependency between the financial services sector, Washington and university economics departments. Deregulation ensured that the financial sector got a carte blanche and became corrupt in the process, and Ferguson now brings those responsible to account. Shot in razor-sharp HD with a voice-over by actor Matt Damon, *Inside Job* dissects the rise of the culture of greed and criminal excess.

USA, 2010
35mm, color, 108 min

Director: Charles Ferguson
Photography: Svetlana Cvetko, Kalyanee Mam
Editing: Chad Beck, Adam Bolt
Sound: Tom Efinger
Music: Alex Heffes
Narration: Charles Ferguson
Narrator: Matt Damon
Production: Audrey Marrs for Representational Pictures
Co-Production: Final Frame
World Sales: Sony Pictures Releasing International
Distribution for the Netherlands/Screening Copy: Sony Pictures Releasing (Holland)

Charles Ferguson:
No End in Sight (2007)

Awards: Best Documentary Academy Awards, Best Documentary Screenplay Writers Guild of America, Outstanding Directorial Achievement in Documentary Directors Guild of America

Kisangani Diary

Hubert Sauper

After the massacre perpetrated on the Tutsis in 1994, tens of thousands of Hutus fled to Zaire, and many of them never returned. In March of 1997, Hubert Sauper traveled along on a UN train in search of these “forgotten” refugees, who were living in poverty thousands of miles from home, plagued by famine, disease and attacks by various armed militias. Along the tracks that are overgrown by the rainforest, Sauper leads the viewer to the “heart of darkness,” the same place where Joseph Conrad wrote his novel a century ago. The film confronts the audience with the consequences of civil war, the chaos and the inconceivable suffering. Sauper gives us images of emaciated children with large eyes and silent adults with a gaze that betrays their feelings when all hope has vanished. We watch as photographers and cameramen depict this misery, and we observe the impotence of the international community: time and again, relief efforts run into logistical problems.

France, Austria, 1998
35mm, color / b&w, 45 min

Director: Hubert Sauper
Photography: Hubert Sauper
Screenplay: Hubert Sauper
Editing: Hubert Sauper
Sound: Hubert Sauper
Music: Zsuzsanna Várkonyi
Narration/Narrator: Hubert Sauper
Production: Nikolaus Geyrhalter for Nikolaus Geyrhalter Filmproduktion GmbH, Hubert Sauper
World Sales: Tamasa Distribution
Screening Copy: Tamasa Distribution

Hubert Sauper:
Era Max (fiction, 1989)
Piraten in Österreich (fiction, 1990)
Der Blasi (fiction, 1990)
Ich habe die angenehme Aufgabe (fiction, 1993)
So I Sleepwalk in Broad Daylight (fiction, 1994)
Alone with Our Stories (fiction, 2002)
Darwin’s Nightmare (2004)

Awards: Best Short Cinéma du Réel, Best Documentary Message to Man Festival St. Petersburg, Don Quichote Award Krakow Film Festival

Last Train Home

Lixin Fan

“We work far away from home. The old and young are still in the village. If the family can’t even spend New Year together, life would be pointless.” These are the words of one of the countless Chinese workers who make the heroic journey from the new industrial areas to their villages in the provinces each year. In a calm and observational style devoid of comment, Lixin Fan captures two years in the life of one of these families. The father and mother left the poverty of the countryside 16 years ago to try their luck in the new economic zones, leaving their young daughter behind with her grandparents. Now they work long hours in one of the numerous gray factories that supplies the West with cheap clothing. That said, the most toilsome endeavor is the New Year trip. The sight of the multitude gathered at the station is disconcerting, and the couple waits for a ticket for days. When a snowstorm throws rail service into disorder, the chaos is complete. They still manage time and again, but will they also succeed in keeping the family together and ensuring an education for their children with the money they send home? Painful moments reveal that the patience the Chinese are known for has its limits.

China, Canada, 2009
HDcam, color, 85 min

Director: Lixin Fan
Photography: Lixin Fan
Screenplay: Lixin Fan
Editing: Lixin Fan, Mary Stephen
Sound: Fan Liming
Music: Olivier Alary
Production: Daniel Cross for EyeSteelFilm
Executive Production: Qi Zhao for YuanFang Media
World Sales: CAT&Docs
Distribution for the Netherlands: Cinema Delicatessen
Screening Copy: EyeSteelFilm
Involved TV Channels: Channel 4, TV5, Super Channel

Lixin Fan:
directing debut

Awards: VPRO IDFA Award for Best Feature-Length Documentary International Documentary Film Festival Amsterdam, Best Cinematography & Grand Jury Prize Los Angeles Asian Pacific Film Festival, Golden Gate Award San Francisco International Film Festival, Feature Documentary Award One World Media Awards, Best Documentary/Non-Fiction Film Los Angeles Film Critics Association Awards, a.o

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The Leader, His Driver and the Driver’s Wife

Nick Broomfield

From 1973 to 1997 and from 2008 until his death in 2010, Eugene Terre’Blanche was at the helm of the white Afrikaner Resistance Movement (AWB), an extremist organization that does not shy away from violence to achieve its goals. Seen these days as the uncrowned king of unwilling subjects thanks to his award-winning portraits of Margaret Thatcher (*Tracking Down Maggie*) and Sarah Palin (*Sarah Palin – You Betcha!*), documentarian Nick Broomfield tried in vain to contact Terre’Blanche back in 1991. But in *The Leader, His Driver and the Driver’s Wife*, he does manage to get acquainted with Terre’Blanche’s driver JP and his family. JP drives his boss around to the many meetings where Terre’Blanche recites his poetry and delivers speeches full of insults directed at the African National Congress and President De Klerk. JP’s wife Anita works in health care, handing out condoms to blacks to prevent them from procreating. Eventually, Terre’Blanche grants an interview thanks to JP’s mediation, but the hilarious scene that follows does not really contribute to the leader’s image as an intimidating personality.

UK, 1991
video, color, 72 min

Director: Nick Broomfield
Photography: Barry Ackroyd
Editing: John Mister
Sound: Nick Broomfield
Music: Splash
Narration: Nick Broomfield
Production: Nick Broomfield for Lafayette Film, Rita Oord
World Sales: Lafayette Film
Screening Copy: Lafayette Film

Nick Broomfield:
Juvenile Liaison (1976), Behind the Rent Strike (1979), Juvenile Liaison 2 (1990), Too White for Me (1992), Aileen Wuornos: The Selling of a Serial Killer (1993), Tracking Down Maggie: The Unofficial Biography of Margaret Thatcher (1994), Heidi Fleiss: Hollywood Madam (1995), Fetishes (1996), Kurt & Courtney (1998), Biggie and Tupac (2002), Aileen: Life and Death of a Serial Killer (2003), His Big White Self (2006), Ghosts (fiction, 2006), Battle for Haditha(fiction, 2007), Sarah Palin: You Betcha! (2011), a.o.

Lessons of Darkness

Lektionen in Finsternis

Werner Herzog

Shortly after the Gulf War, oil fires were raging all through Kuwait. In the week before this sea of fire would be extinguished, Werner Herzog filmed this apocalyptic landscape with its murky skies, scorched earth and capricious flames. Ironically, he calls this burning Kuwait "a new landscape, a national park for the future." He calls his documentary a poetical science-fiction film, because it does not contain a single image in which we can recognize our planet. Taken from the ground and from a helicopter, the often surreal shots are accompanied by music from composers like Wagner, Prokofiev and Mahler. We also meet some Kuwaitis: a mother, for instance, who says her child has been unable to speak since the war. But above all, the film focuses on the scenery, with images that are often shockingly beautiful, as Herzog has so often captured destruction, tragedy and beauty in a single shot.

Germany, 1992
video, color, 52 min

Director: Werner Herzog
Photography: Paul Berriff, Rainer Klausmann
Editing: Rainer Standke
Music: Arvo Pärt
Production: Paul Berriff, Werner Herzog
World Sales: Werner Herzog Filmproduktion
Screening Copy: Werner Herzog Filmproduktion

Awards: Grand Prix Melbourne International Film Festival

Werner Herzog:
Herakles (1962), Fata Morgana (1970), Land of Silence and Darkness (1971), Aguirre, the Wrath of God (fiction,1972), La Soufrière (1977), Nosferatu (fiction, 1978), Woyzeck (fiction, 1979), Fitzcarraldo (fiction, 1982), Bells from the Deep (1993), Little Dieter Needs to Fly (1997), My Best Fiend (1999), Wings of Hope (1999), Wheel of Time (2003), The White Diamond (2004), Grizzly Man (2005), The Wild Blue Yonder (2005), Rescue Dawn (fiction, 2006), Encounters at the End of the World (2007), Cave of Forgotten Dreams (2010), Into the Abyss (2011), a.o.
www.wernerherzog.com

Losses to Be Expected

Mit Verlust ist zu rechnen

Ulrich Seidl

Two years after the fall of the Iron Curtain and 18 years before he would cover similar ground in his fiction film *Import/Export*, Ulrich Seidl explored the borders between Eastern and Western Europe. It's the winter of 1992 in a small Austrian village on the Czech border, and widower Josef "Sepp" Paur has been living alone for a year. He has almost run out of the stockpile of frozen meals his wife had prepared for him before her death, so time has come for him to look for another wife. Through his binoculars, he spots the widow Paula Hutterová in the small Czech village just across the border. After the Second World War, she was one of the few German people who were allowed to stay there. Now she lives in a small house with no running water, with her dogs for company and a black-and-white television as her most precious possession. Josef Paur smells an opportunity, and in his own way tries to win her heart. Seidl mixes the blackly comedic tale with tableau-like images of day-to-day life in the two villages, for a film about the loss of borders, of a homeland, of youth, of love.

Austria, 1992
35mm, color, 118 min

Director: Ulrich Seidl
Photography: Peter Zeitlinger
Screenplay: Michael Glawogger, Ulrich Seidl
Editing: Christof Schertenleib
Sound: Ekkehart Baumung
Production: Erich Lackner for Lotus Film GmbH
World Sales: The Coproduction Office
Screening Copy: The Coproduction Office
Involved TV Channel: ORF

Awards: Special Jury Award International Documentary Film Festival Amsterdam, a.o.

Ulrich Seidl:
Good News: Newspaper Salesmen, Dead Dogs and other People from Vienna (1990), The Last Real Men (1994), Pictures at an Exhibition (1996), Animal Love (1996), The Bosom Friend (1997), Fun Without Limits (1998), Models (1999), Dog Days (fiction, 2001), State of the Nation: Austria in Six Chapters (2002), Jesus, You Know (2003), Import/Export (fiction, 2007), Paradise: Love (fiction, 2012), Paradise: Faith (fiction, 2012), a.o.

Our Daily Bread

Unser täglich Brot

Nikolaus Geyrhalter

Ever seen a machine that shakes all the olives from a tree in 15 seconds? *Our Daily Bread* takes the viewer to places in Europe where our food is produced. Different production processes of various food items are revealed, from olives to steaks and from tomatoes to salt. The sometimes shocking images show how conveyor belts, cutting devices and immense machines determine the rhythm of the process. People, animals and crops seem to play no more than a supporting role in the logistics of food production. As outsiders, we look at the activities of people who earn a living in this business. *Our Daily Bread* evokes questions about the consequences for man, animal and environment, and the desirability of modern production methods. Without comment or explanation, surreal scenes are dished up and the distance between consumer and product becomes almost tangible.

Austria, 2005
35mm, color, 92 min

Director: Nikolaus Geyrhalter
Photography: Nikolaus Geyrhalter
Editing: Wolfgang Widerhofer
Sound: Hjalti Bager-Jonathansson, Andreas Hamza, Stefan Holzer
Production: Nikolaus Geyrhalter & Markus Glaser & Michael Kitzberger & Wolfgang Widerhofer for Nikolaus Geyrhalter Filmproduktion GmbH
World Sales: Autlook Filmsales
Distribution for the Netherlands: EYE Film Institute
Screening Copy: EYE Film Institute
Involved TV Channels: ZDF/3sat, ORF

Nikolaus Geyrhalter:
Washed Ashore (1994), The Year After Dayton (1997), Pripyat (1999), Elsewhere (2001), Once There Was a War (2003), 7915 km (2008), Allentsteig (2010), Abendland (2011), Donauspital – SMZ ost (2012)

www.geyrhalterfilm.com

Awards: Special Jury Award International Documentary Film Festival Amsterdam, Special John Templeton Prize Visions du Réel, Special Jury Award International Documentary Film Festival Jihlava, a.o.

Silverlake Life

Peter Friedman, Tom Joslin

In 1993, at the height of the AIDS epidemic, this landmark documentary was the first film to intimately expose viewers to the ravages of the disease. When filmmaker Tom Joslin and his longtime partner Mark Massi were both diagnosed with AIDS, Joslin decided to start a video diary. This film combines the intimacy and inevitability of a dying man's diary with a striking visual style. As Joslin's strength began to falter, filmmaker Peter Friedman took over the project and completed the film. He distilled hundreds of hours of footage into a compact, compelling narrative. *Silverlake Life* is a harrowing record of two gay men suffering from the disease, told from the time they were diagnosed to their deaths. We see how AIDS destroys the human body from within, and how even the simplest of tasks can become an insurmountable obstacle. The unflinching camera and the probing honesty with which the pair speak about their disease make for a unique account and a deeply moving experience.

USA, 1993
video, color, 99 min

Director: Peter Friedman, Tom Joslin
Photography: Peter Friedman, Tom Joslin, Mark Massi, Elaine Mayes
Editing: Peter Friedman
Sound: Tom Joslin, Mark Massi
Music: Lucia Hwong
Production: Doug Block for Silverlake Productions, Peter Friedman, Tom Joslin, Jane Weiner
World Sales: Films Transit International Inc.
Screening Copy: Films Transit International Inc.

Peter Friedman:
Death by Design: Where Parallel Worlds Meet (1997), The Big Picture (2002), Mana: Beyond Belief (2004), Poor Consuelo Conquers the World (2011), a.o.
Tom Joslin:
Black Star: Autobiography of a Close Friend (1977)

Awards: Best Documentary Film Berlin International Film Festival, Freedom of Expression Award & Grand Jury Prize Sundance Film Festival, a.o.

Sins of My Father

Pecados de mi padre

Nicolas Entel

Sins of My Father opens with the menacing voice of drug lord Pablo Escobar and images of violence in Colombia. In the 1980s, Escobar was responsible for a slew of murders, including those of the country's justice minister and a presidential candidate, before he was murdered himself. This documentary depicts Escobar as seen through the eyes of his son Juan Pablo, who fled Colombia with his mother following his father's death. Juan Pablo changed his name to Sebastian Marroquin and went on to lead a "normal" life. Filmmaker Nicolas Entel met Sebastian and persuaded him to tell his story on camera in 2009. His father's crimes still cast a shadow over his life and he wants to make amends. And so we see him writing a letter to the children of two of his father's most prominent victims, Justice Minister Rodrigo Lara Bonilla and the charismatic politician Luis Carlos Galán. We learn just how devastating the violent loss of one's father can be, irrespective of what kind of person he was. Against the backdrop of archive footage, the children discuss their fathers' lives. Meanwhile, attempts are made to organize a meeting between Escobar's son and the children of the drug lord's victims.

Colombia, Argentina, 2009
HDcam, color, 94 min

Director: Nicolas Entel
Photography: Mariano Monti, Patricio Suarez
Editing: Pablo Farina
Music: Didi Gutman, David Majzlin
Narration: Nicolas Entel, Alan Hayling
Narrator: Jorge Enrique Abello
Production: Ivan Entel for Cia. Argentina de Peliculas, Nicolas Entel for Red Creek Productions
Co-Production: Arko Vision
Distribution for the Benelux: IDFA Fund
Screening Copy: Red Creek Productions
Involved TV Channels: Channel 4, Discovery Channel, ARTE/ZDF, RCN Cine

Nicolas Entel:
Orquesta Tipica (2006)

Awards: Grand Jury Prize & Audience Award Miami International Film Festival

idfa fund

Standard Operating Procedure

Errol Morris

Under the regime of Saddam Hussein, the Abu Ghraib Prison in Bagdad was one of Iraq's most notorious. In 2004, it made world headlines because of the degrading situations in which the U.S. Army put its prisoners. Photos attested to humiliation and torture, often sexual in nature, and a congressional investigation revealed that this was not just an isolated incident. In the way he is known for, director Errol Morris gives the floor to a number of those directly involved, including Brigadier General Janis Karpinski, Sargeant Javal Davis, military intelligence interrogator Roman Krol and Private First Class Lynndie England. The tautly filmed interviews, with the interviewees gazing straight into the camera, are interspersed with the contested photos and some strongly composed dramatizations. The guilty parties have now been tried and look back on their behavior in various ways. Some of them are baffled by their own lapses, while others wash their hands of the situation or play down the scandal. Most of those who refused to participate in the wrongdoing were dishonorably discharged from the army. The question is not only how all of this could happen, but also why the pictures were taken and to what extent a photo can influence public opinion and the course of history. And do we now know everything about the U.S. Army's misconduct in Iraq?

USA, 2008
35mm, color, 116 min

Director: Errol Morris
Photography: Robert Chappell, Robert Richardson
Editing: Andy Grieve, Steven Hathaway, Dan Mooney
Production: Errol Morris for Fourth Floor Productions Inc., Julie Ahlberg
Executive Production: Jeff Skoll & Diane Weyermann for Participant Media, Robert Fernandez
World Sales: Sony Pictures Releasing International
Distribution for the Netherlands/Screening Copy: Sony Pictures Releasing (Holland)

Errol Morris:
Gates of Heaven (1978)
Vernon, Florida (1981)
The Thin Blue Line (1988)
A Brief History of Time (1991)
Fast, Cheap & Out of Control (1997)
Stairway to Heaven (1998)
Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr. (1999)
The Fog of War (2003)
Tabloid (2010)

www.errolmorris.com

Awards: Silver Bear Grand Jury Prize Berlin International Film Festival

Videocracy

Erik Gandini

A cross section of the "videocracy" in Italy as ruled by Prime Minister Silvio Berlusconi, who for decades had both politics and the media wrapped around his little finger. *Videocracy* opens with a clip from the very first commercial TV broadcast in Italian history. In the show, viewers have to call the studio to answer questions. For every correct response, a masked housewife in the studio has to remove an article of clothing in a suggestive manner. The film states that this was the beginning of the "cultural revolution" that has turned Italy into what it is today: a country in which power and media attention are one and the same. Director Erik Gandini focuses on the twilight zone between the reality of TV and the real world that constantly follows its example, and reveals the processes that are found in between. Born and raised in Italy, Gandini moved to Sweden when he was 18, which puts him in the unique position of an expert outsider. He knows the country and its faults well enough to get unprecedented access to his subject matter, all the way up to Lele Mora, the puppeteer behind "the television of the president." But at the same time, Gandini can interpret his material from a distance, without getting sucked into Berlusconi's media merry-go-round like so many other potential critics.

Sweden, Denmark, 2009
35mm, color, 80 min

Director: Erik Gandini
Photography: Manuel Claro, Lukas Eisenhauer
Editing: Johan Söderberg
Sound: Hans Møller
Music: David Österberg, Johan Söderberg
Production: Erik Gandini for ATMO
Co-Production: Zentropa Real
Executive Production: Kristina Aberg for ATMO
World Sales: TrustNordisk
Distribution for the Netherlands: Wild Bunch Benelux distribution
Screening Copy: Swedish Film Institute
Involved TV Channels: SVT, YLE, DR

Erik Gandini:
Raja Sarajevo (1994)
Not Without Prijedor (1996)
Amerasians (1998)
Sacrificio (2001)
Surplus (2003)
Gitmo (2005)

We Live in Public

Ondi Timoner

Former Internet millionaire Josh Harris has always been fascinated by the influence of new media on day-to-day life. In 1999, Harris launched his own *Big Brother* avant la lettre by starting an experiment in New York City, in which around 100 artists were placed in a room, filmed and followed on the Internet every second of the day. According to Harris, the project *Quiet, We Live in Public* shows what the Internet would look like in reality. Sleeping, showering, having sex – everything was filmed, watched and commented upon within the community. After the inevitable implosion of *Quiet*, this "Andy Warhol of the cyber generation" had 32 cameras installed in the apartment he shared with his girlfriend to provide Internet users with nonstop insight into their everyday lives. The new project also failed, and that was when a lonely and penniless Harris left for Ethiopia. Filmmaker Ondi Timoner was one of the residents in the *Quiet* project and spent 10 years worming her way around Harris's life. Home movies, racy scenes from *Quiet* and archive footage of the excesses of Internet millionaires combine with interviews to create a cinematic roller coaster. *We Live in Public* documents the experimental period of an Internet pioneer and ponders whether our virtual life might just take over at some point.

USA, 2009
video, color, 90 min

Director: Ondi Timoner
Photography: Vasco Nunes, Ondi Timoner
Editing: Josh Altman, Ondi Timoner
Music: Marco d' Ambrosio, Ben Decter
Narration: Ondi Timoner
Narrator: Ondi Timoner
Production: Christin Mizelle for Interloper Films
World Sales: Interloper Films
Screening Copy: Interloper Films

Ondi Timoner:
DIG! (2004)
Join Us (2007)
Cool It (2010)
Library of Dust (2011)
a.o.

Awards: Grand Jury Prize Sundance Film Festival

Z32

Avi Mograbi

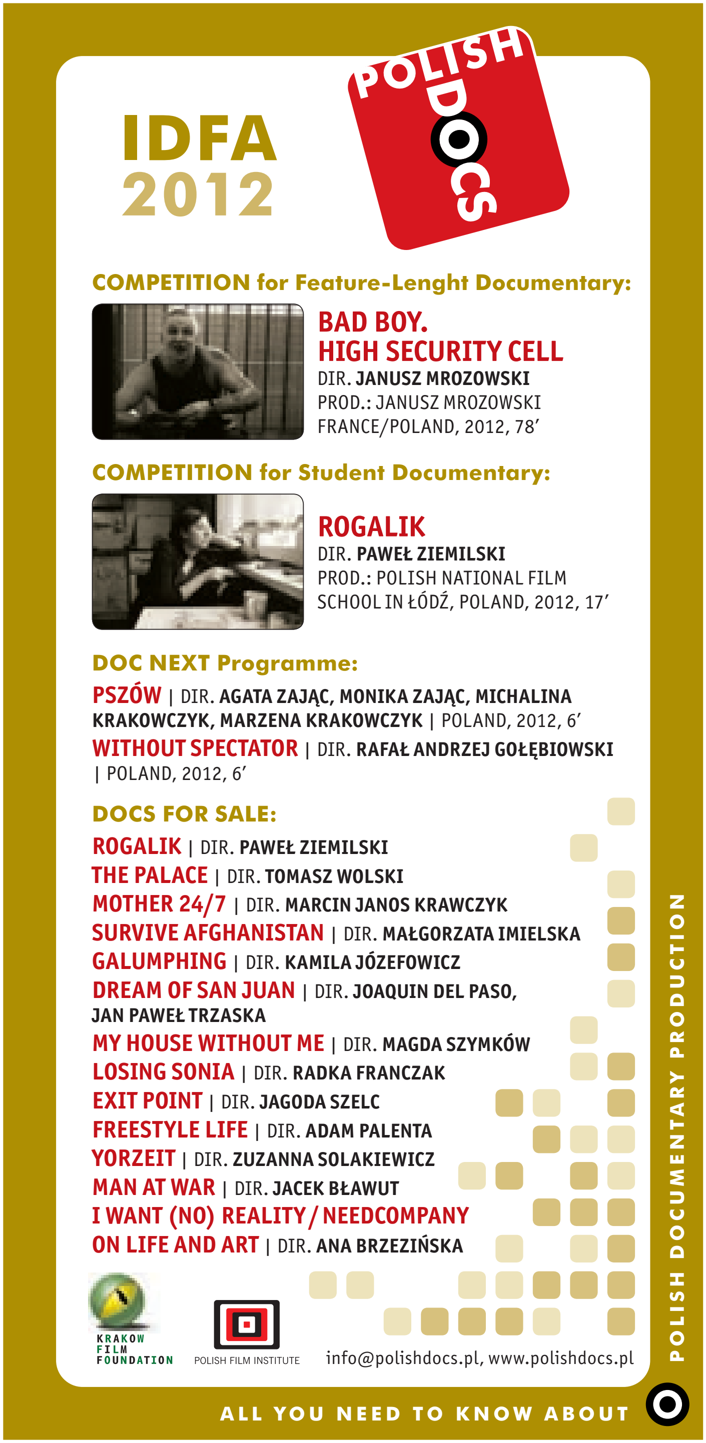
Israel, France, 2008
video, color, 81 min

Director: Avi Mograbi
Photography: Philippe Bellaiche
Screenplay: Avi Mograbi, Noam Enbar
Editing: Avi Mograbi
Music: Noam Enbar
Production: Serge Lalou for Les Films d'Ici, Avi Mograbi for Avi Mograbi Films
Co-Production: Le Fresnoy
World Sales: Doc & Film International
Distribution for the Netherlands: Cinéart Nederland BV
Screening Copy: Doc & Film International
Involved TV Channel: Channel 8

Avi Mograbi:
Deportation (1989), The Reconstruction (1994), How I Learned to Overcome My Fear and Love Arik Sharon (1997), Happy Birthday Mr. Mograbi (1999), Relief (1999), Will You Please Stop Bothering Me and My Family (2000), At the Back (2000), Wait It's the Soldiers I'll Hang Up Now (2002), August (2002), Detail (2004), Avenge But One of My Two Eyes (2005), Mrs. Goldstein (2006), Once I Entered a Garden (2012)

Awards: Non-Fiction/ Documentary Award Gijón International Film Festival

The tone of *Z32* is deceptively playful, but documentary veteran Avi Mograbi broaches some serious issues. A young soldier, once a member of an elite unit of the Israeli army, was involved in an act of retaliation that killed various Palestinian policemen. The man regrets what happened and wonders if he can be forgiven. In this self-proclaimed "musical-documentary-tragedy," Mograbi alternates between interviews with the soldier and his girlfriend and scenes in which the director himself offers singing commentary. Do I give the floor to a killer, he wonders, accompanied by a small orchestra in his living room. Meanwhile, Mograbi's wife doesn't like it one bit. The director experiments with different ways to make the soldier and his girlfriend unrecognizable, perhaps to illustrate that he, too, is looking for answers. "Do you think I'm a murderer?" the man asks his girlfriend. She doesn't know. Anyhow, their anonymity – Mograbi eventually settles on a computer-animated mask – lifts the question about guilt and absolution above this one individual: after all, couldn't anybody be behind that mask?



IDFA 2012

POLISH DOCS

COMPETITION for Feature-Lenght Documentary:

BAD BOY. HIGH SECURITY CELL
DIR. **JANUSZ MROZOWSKI**
PROD.: JANUSZ MROZOWSKI
FRANCE/POLAND, 2012, 78′

COMPETITION for Student Documentary:

ROGALIK
DIR. **PAWEŁ ZIEMILSKI**
PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ, POLAND, 2012, 17′

DOC NEXT Programme:

PSZÓW | DIR. **AGATA ZAJĄC, MONIKA ZAJĄC, MICHALINA KRAKOWCZYK, MARZENA KRAKOWCZYK** | POLAND, 2012, 6′

WITHOUT SPECTATOR | DIR. **RAFAŁ ANDRZEJ GOŁĘBIOWSKI** | POLAND, 2012, 6′

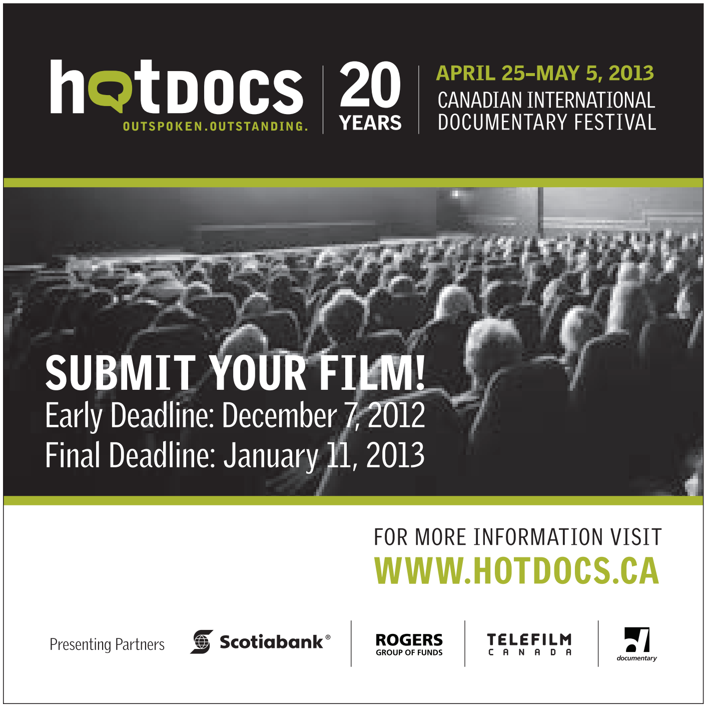
DOCS FOR SALE:

ROGALIK | DIR. **PAWEŁ ZIEMILSKI**
THE PALACE | DIR. **TOMASZ WOLSKI**
MOTHER 24/7 | DIR. **MARCIN JANOS KRAWCZYK**
SURVIVE AFGHANISTAN | DIR. **MAŁGORZATA IMIELSKA**
GALUMPHING | DIR. **KAMILA JÓZEFOWICZ**
DREAM OF SAN JUAN | DIR. **JOAQUIN DEL PASO, JAN PAWEŁ TRZASKA**
MY HOUSE WITHOUT ME | DIR. **MAGDA SZYMKÓW**
LOSING SONIA | DIR. **RADKA FRANCZAK**
EXIT POINT | DIR. **JAGODA SZELC**
FREESTYLE LIFE | DIR. **ADAM PALENTA**
YORZEIT | DIR. **ZUZANNA SOLAKIEWICZ**
MAN AT WAR | DIR. **JACEK BŁAWUT**
I WANT (NO) REALITY / NEEDCOMPANY
ON LIFE AND ART | DIR. **ANA BRZEZIŃSKA**

KRAKOW FILM FOUNDATION
POLISH FILM INSTITUTE
info@polishdocs.pl, www.polishdocs.pl

POLISH DOCUMENTARY PRODUCTION

ALL YOU NEED TO KNOW ABOUT



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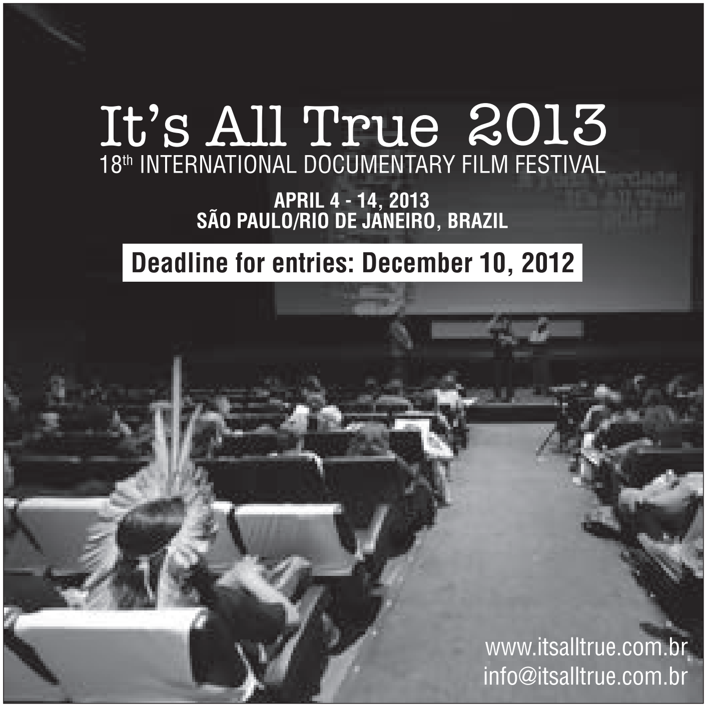


It's All True 2013

18th INTERNATIONAL DOCUMENTARY FILM FESTIVAL

APRIL 4 - 14, 2013
SÃO PAULO/RIO DE JANEIRO, BRAZIL

Deadline for entries: December 10, 2012

www.itsalltrue.com.br
info@itsalltrue.com.br

NON-COMPETITIVE PROGRAMS

Latasters in Focus

The Netherlands Institute for Sound and Vision has selected Peter Lataster and Petra Lataster-Czisch to be Documentary Makers in Focus 2012. IDFA is screening the archive film *We*, which the filmmakers created for the occasion, as well as three other highlights from their oeuvre.

If We Knew

Als we het zouden weten

Peter Lataster, Petra Lataster-Czisch

Around the beginning of the 21st century, Dutch pediatricians were accused by a number of foreign religious groups of using Nazi methods. According to the accusations, they regularly "murdered" newborn babies because they had too many birth defects. From up close and without comment, *If We Knew* documents a group of pediatricians on the maternity ward of a hospital as they fight the daily battle to treat critically ill newborn babies and save them if possible. The process often involves tough dilemmas and ethical questions about quality of life and the limits of medical science. We see the doctors at work by the incubators, where tiny babies lie connected to countless sorts of machines, fighting for their lives. We listen to the pediatricians' long and arduous discussions with colleagues and parents. In voice-over, the doctors explain how they experience their work, and how powerless they feel when a child dies in their hands. But they also struggle with the question of whether there is still a point in further treatment, and what the price would be if a seriously disabled child were to survive. Their stories and actions express great commitment and dedication, refuting the accusations that they would act immorally.

The Netherlands, 2007
video, color, 75 min

Director: Peter Lataster, Petra Lataster-Czisch
Photography: Peter Lataster
Screenplay: Peter Lataster, Petra Lataster-Czisch
Editing: Mario Steenbergen
Sound: Gertjan Miedema
Music: Candy Dulfer
Production: Marty de Jong for Lataster & Films
Screening Copy: Lataster & Films
Involved TV Channel: Human

Peter Lataster & Petra Lataster-Czisch:
De bekoring (1991), Tales of a River (1994), Call It Sleep (1996), River of Time (1999), Fragile Happiness (2001), Dreamland DDR (2003), Birth-Day (2004), This Will Never Go Away (2005), Ojuna (2005), I Like to Touch Everything (2006), The Things You Don't Understand (2010), Not Without You (2010), Jeroen, Jeroen (2011), We (2012)

www.latasterfilms.nl

Awards: Grand Prix EIDF, Sound & Vision Award Netherlands

Not Without You

Niet zonder jou

Peter Lataster, Petra Lataster-Czisch

When his wife Hermine van Hall asks him if he worked "like a good boy," Ger Lataster responds, "What the hell else would I do?" Arguments and misunderstandings abound in this intimate double portrait of the artist couple, filmed by their son and daughter-in-law. They follow the old folks at home from very close up, capturing their physical and mental decline with no holds barred. The contrast between an old photo of Hermine nursing her son Peter and her currently senile state is poignant, as is footage from then and now in which she and Ger look at his paintings. The film's tempo is in line with the gradual rhythm of old age, dominated by daily activities such as sleeping, washing, eating breakfast, taking pills and confusion concerning afternoon cocktails. Despite all the troubles, the couple feels inextricably linked by a deep, mutual understanding. Because they know that one of them will have to be the first to go, this inevitable absence hangs over everything like an unspoken sadness. But first and foremost, *Not Without You* is an ode to love and the comfort of art.

The Netherlands, 2010
HDcam, color, 85 min

Director: Peter Lataster, Petra Lataster-Czisch
Photography: Peter Lataster
Editing: Mario Steenbergen
Sound: Tom d' Angremond, Petra Lataster-Czisch, Gertjan Miedema, Robil Rahantoeknam
Production: Petra Lataster-Czisch for Lataster & Films
Executive Production: Marty de Jong
World Sales: NPO/RNW Sales
Screening Copy: Lataster & Films
Involved TV Channel: Human

Peter Lataster & Petra Lataster-Czisch:
De bekoring (1991), Tales of a River (1994), Call It Sleep (1996), River of Time (1999), Fragile Happiness (2001), Dreamland DDR (2003), Birth-Day (2004), This Will Never Go Away (2005), Ojuna (2005), I Like to Touch Everything (2006), If We Knew (2007), The Things You Don't Understand (2010), Jeroen, Jeroen (2011), We (2012)

www.latasterfilms.nl

Awards: Golden Calf for Best Dutch Feature Documentary National Dutch Film Festival, a.o.

Tales of a River

Verhalen van een rivier

Peter Lataster, Petra Lataster-Czisch

The Netherlands, 1994
video, color, 85 min

Director: Peter Lataster, Petra Lataster-Czisch
Photography: Peter Lataster
Editing: Jan Langeveld
Sound: Flip van den Dungen, Wouter Hasebos
Production: Frank van Reemst for Stichting Zig/Zag
Screening Copy: Lataster & Films

Awards: Golden Calf for Best Dutch Feature Documentary National Dutch Film Festival

Peter Lataster & Petra Lataster-Czisch:
De bekoring (1991), Call It Sleep (1996), River of Time (1999), Fragile Happiness (2001), Dreamland DDR (2003), Birth-Day (2004), This Will Never Go Away (2005), Ojuna (2005), I Like to Touch Everything (2006), If We Knew (2007), The Things You Don't Understand (2010), Not Without You (2010), Jeroen, Jeroen (2011), We (2012)

www.latasterfilms.nl

At the point where the Mulde River branches off to the south from the Elbe lies the city of Dessau, in the east of Germany. Before the reunification of Germany, Dessau was located in the German Democratic Republic and everything was different. A number of inhabitants talk about the things that have changed for them – not in a political sense, but in the everyday, individual details of their lives. Hans used to be a party economist and now he is a nurse. Renate was working below her educational level in a factory, and although she now has a more interesting job, she still misses her colleagues and the feeling of solidarity. Angelika has moved up from being a simple employee to a successful manager in a brand-new office block built in Bauhaus style. Interwoven through all these stories is that of the elderly Herr Weise, who has gone through his share of political revolutions in his lifetime. For filmmaker Petra Lataster-Czich, *Tales of a River* is also a personal investigation: although she now lives and works in the Netherlands, she was born in Dessau in 1954.

We

Peter Lataster, Petra Lataster-Czisch

WORLD PREMIERE

The Netherlands, 2012
DCP, color / black-and-white, 60 min

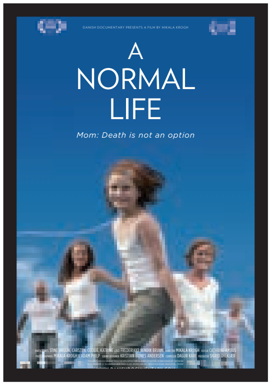
Director: Peter Lataster, Petra Lataster-Czisch
Photography: Peter Lataster
Editing: Mario Steenbergen
Production: Petra Lataster-Czisch for Lataster & Films
Screening Copy: Lataster & Films

Peter Lataster & Petra Lataster-Czisch:
De bekoring (1991), Tales of a River (1994), Call It Sleep (1996), River of Time (1999), Fragile Happiness (2001), Dreamland DDR (2003), Birth-Day (2004), This Will Never Go Away (2005), Ojuna (2005), I Like to Touch Everything (2006), If We Knew (2007), The Things You Don't Understand (2010), Not Without You (2010), Jeroen, Jeroen (2011)

www.latasterfilms.nl

Why are we moved by the look in someone's eyes? When does a stare lose its innocence? Can looks kill? These are the questions Peter Lataster and Petra Lataster-Czisch raise with their found-footage film, which was commissioned by the Netherlands Institute for Sound and Vision. Taking "the gaze" as their central theme, the directors searched out a wide range of footage. Some scenes are innocent, such as a father looking at his newborn child, people looking at a solar eclipse, a provocative showgirl, or painter Karel Appel looking at a canvas. But gradually, less innocent images begin to filter through, of white people measuring the noses of African tribesmen, Dutch people doing the Nazi salute, the mortal fear in the eyes of Nicolai and Elena Ceausescu during their trial, and emaciated African children on a mass exodus. Without any preconceived idea, the makers picked material that made them curious and left a big impression. Then they figured out how to fit the pieces of the puzzle together. Their modus operandi was inspired by the way dancer and choreographer Merce Cunningham used to compose his productions. Much of the editing was left to chance, with the quirks of the original material guiding the direction the film took.

DANISHDOCUMENTARY
PRESENTS


A NORMAL LIFE
Mom: Death is not an option

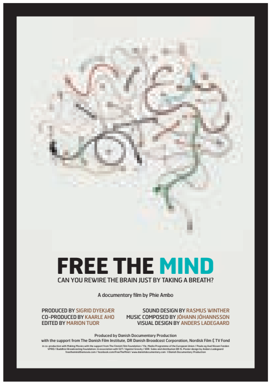
A NORMAL LIFE

A FILM BY MIKALA KROGH

The film examines how a mother keeps herself and her family going even though everything around her is an almost unbearable chaos with a daugther seriously ill of cancer. How she tries to displace the brutal realities, because she so much wants to live a normal life with her three girls. The mother wants to distribute her love and care equally among her girls, but suffers from living in a constant state of emergency.

www.danishdocumentary.com

IDFA Competition for Mid-Length Documentary idfa 2012


FREE THE MIND
CAN YOU REWIRE THE BRAIN JUST BY TAKING A BREATH?
A documentary film by Phie Ambo
PRODUCED BY SIGRID DYEKJÆR
CO-PRODUCED BY KAARLE AHO
EDITED BY MARION TUOR
SOUND DESIGN BY RASMUS WINTHER
MUSIC COMPOSED BY JÓHANN JÓHANNSSON
VISUAL DESIGN BY ANDERS LADEGAARD
Produced by Danish Documentary Production
with the support from The Danish Film Institute, DR Danish Broadcast Corporation, Nordisk Film & TV Fond

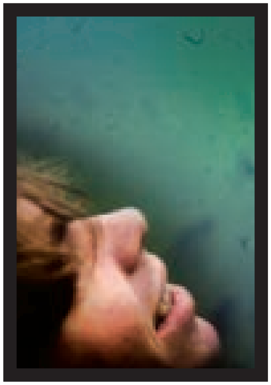
FREE THE MIND

A FILM BY PHIE AMBO

Free the Mind is the fantastic tale of how one man's vision provides a turning point in the lives of human beings. Professor Richard Davidson is one of the world's leading researchers of the human brain. He sets out to discover if, and how, it is possible to physically change the brain using only the power of thought.

www.freethemindthemovie.com

Official Selection idfa 2012



I AM BREATHING

A FILM BY EMMA DAVIE & MORAG MCKINNON

I AM BREATHING is about the thin space between life and death. Within one year, Neil Platt becomes paralysed from the neck down. As his body fails, he tries to make sense of his life in order to communicate who he is in a letter to his one year old son.

www.iambreathingfilm.com

IDFA Competition for Feature-Length Documentary idfa 2012

GROOTSE COLLECTIE DOCUMENTAIRES
Dutch Documentary Collection: films uit heden en verleden
beeldengeluid.nl
BEELD EN GELUID

Het Nederlands Instituut voor Beeld en Geluid bewaart meer dan een eeuw Nederlandse audiovisuele geschiedenis, waaronder films van Nederlandse documentairemakers. Jaarlijks nodigt Beeld en Geluid een gerenommeerde hedendaagse documentairemaker uit voor een opdrachtfilm, geïnspireerd op het archief van Beeld en Geluid. In 2012 zijn **Petra Lataster-Czisch & Peter Lataster** deze documentairemakers **IN FOCUS**. De opdrachtfilm ***WIJ*** is samen met een selectie van 11 films uit hun oeuvre - alle Engels ondertiteld - uitgebracht op een vierdelige dvd-box in de reeks Dutch Documentary Collection. De dvd-box is verkrijgbaar in de IDFA shop en via beeldengeluid.nl/webshop.

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Special Selections

In addition to screening in IDFA's main program, some of this year's 382 films will be presented in several Special Selections.

Focus Forward – Short Films, Big Ideas

In collaboration with General Electric and Cinelan, IDFA is presenting a collection of films from Cinelan's Focus Forward program, a series of 30 three-minute stories about innovative people who are reshaping the world through act or invention, directed by the world's most celebrated documentary filmmakers.

GE and Cinelan, a strategic media company that creates affinity for brands among global audiences, have partnered to create this series of short nonfiction films focused on the incredible human power of ideas and invention. Cinelan co-founders Morgan Spurlock and Karol Martesko-Fenster and head of special projects Douglas Dicconson have worked with award-winning documentary filmmakers such as Lixin Fan, Liz Garbus, Alex Gibney, Phil Cox, Victor Kossakovsky, Nelson George and Jessica Yu to produce 30 three-minute films that will be featured at prestigious film festivals around the world. Screenings are followed by day-and-date distribution online and via additional platforms to millions of viewers. Curated by Cinelan's director of content strategy and acquisitions Damon Smith, these films tell the stories of visionaries such as scientists, engineers, economists, mathematicians, physicists, financiers, and in some cases everyday folks who have facilitated human progress or reshaped our world by their efforts and inventions.

The following films are screening prior to feature-length documentaries in the main program. For the full program, see focusforwardfilms.com.

DisplAir

Victor Kossakovsky, 2012

Meet Maxim, the young inventor of a truly jaw-dropping new technology with limitless applications that will eliminate the need for screens and monitors – and all manner of electronic junk.

Emergency

Kief Davidson, 2012

In an area better known for apocalyptic sandstorms, punishing heat and seemingly endless war, Sudan's state-of-the-art Salam Center is accessible to millions in need of trauma surgery and first-rate health care thanks to the innovative efforts of Dr. Gino Strada.

Heart Stop Beating

Jeremiah Zagar, 2012

In March 2011, two visionary doctors from the Texas Heart Institute successfully replaced a dying man's heart with a 'continuous flow' device, proving that life was possible without a heartbeat.

Operation Free Lunch

Meet Mr. Toilet

In Your Head

Petra Epperlein & Michael Tucker, 2012

Meet software developers and clinicians working to treat chronic pain with immersive, biofeedback-enhanced virtual-reality software – a therapeutic twist on the world of *Tron* with almost limitless practical applications on the horizon.

The Invisible Bicycle Helmet

Fredrik Gertten, 2012

Two idealistic young female entrepreneurs created a revolutionary 21st-century design object everyone told them would be impossible to fashion.

Meet Mr. Toilet

Jessica Yu, 2012

For those without access to a simple toilet, poop can be poison. Businessman-turned-sanitation-superhero Jack Sim fights this oft-neglected crisis affecting 2.6 billion people.

Mushroom Man

Leslie Iwerks, 2012

Paul Stamets believes we have entered the sixth major extinction on our planet. He presents mushrooms as a solution to this problem, including cleaning polluted soil, creating new insecticides, treating smallpox and maybe even the flu.

The Music Man

Steve James, 2012

Professor and inventor Ge Wang believes everyone who loves music should be able to play it. To that end, he created the "Ocarina" app, which turns the iPhone into a musical instrument.

Operation Free Lunch

Lixin Fan, 2012

Journalist Deng Fei set up the Free Lunch Campaign in 2011, raising $3.9 million from Chinese social media users in just one year and pioneering the power of micro-blogging in China's battle against inequality.

Speaking with Light

Alex Gibney, 2012

Dr. Edie Widder takes us on a journey deep under the sea, using pioneer research with bioluminescent sea creatures to help us shine a light on the levels of pollution we're producing aboveground.

Mushroom Man

The Music Man

Doc Next

A new generation of D-I-Y documentary makers focuses on Europe

Doc Next Network

Doc Next brings fresh short documentaries by young European D-I-Y media makers to the big screen. Their portrayals of everyday heroes reveal small, sympathetic, local actions that have a big impact. About the love for storytelling, pigs, tea, riots and religion. What are the images of Europe that they reveal? Doc Next mixes thoughtful documentaries with critical and political remix videos.

Doc Next Network is a unique movement of media makers, educators, programmers, researchers and innovators, capturing the views of young European media makers to redefine documentary within the shifting borders of Europe. The network collects works by young European media makers from the D-I-Y generation in a media archive, which is publically accessible on the video-sharing website Vimeo. One of the primary goals is to find new talent and showcase it at major festivals, on radio, TV and online.

Doc Next is an initiative of IDFA and the European Cultural Foundation (ECF), founded on a mutual desire to make sure the voices of young D-I-Y media talent are included in public opinion.

Doc Next films are screened prior to feature-length documentaries in the main program. More D-I-Y films can be seen in the Doc Next Mini-Cinema on the Rembrandtplein. For the full program, see www.docnextnetwork.org.

Enclosure

Without Spectator (Bez Widza)
Rafal Andrzej Glombiowski, Poland, 2011
Piotr is a young artist who conducts a dialogue with an invisible spectator as he searches for inspiration. The only witness is the camera.
Production: Association of Creative Initiatives "ę", Videonotations 2011

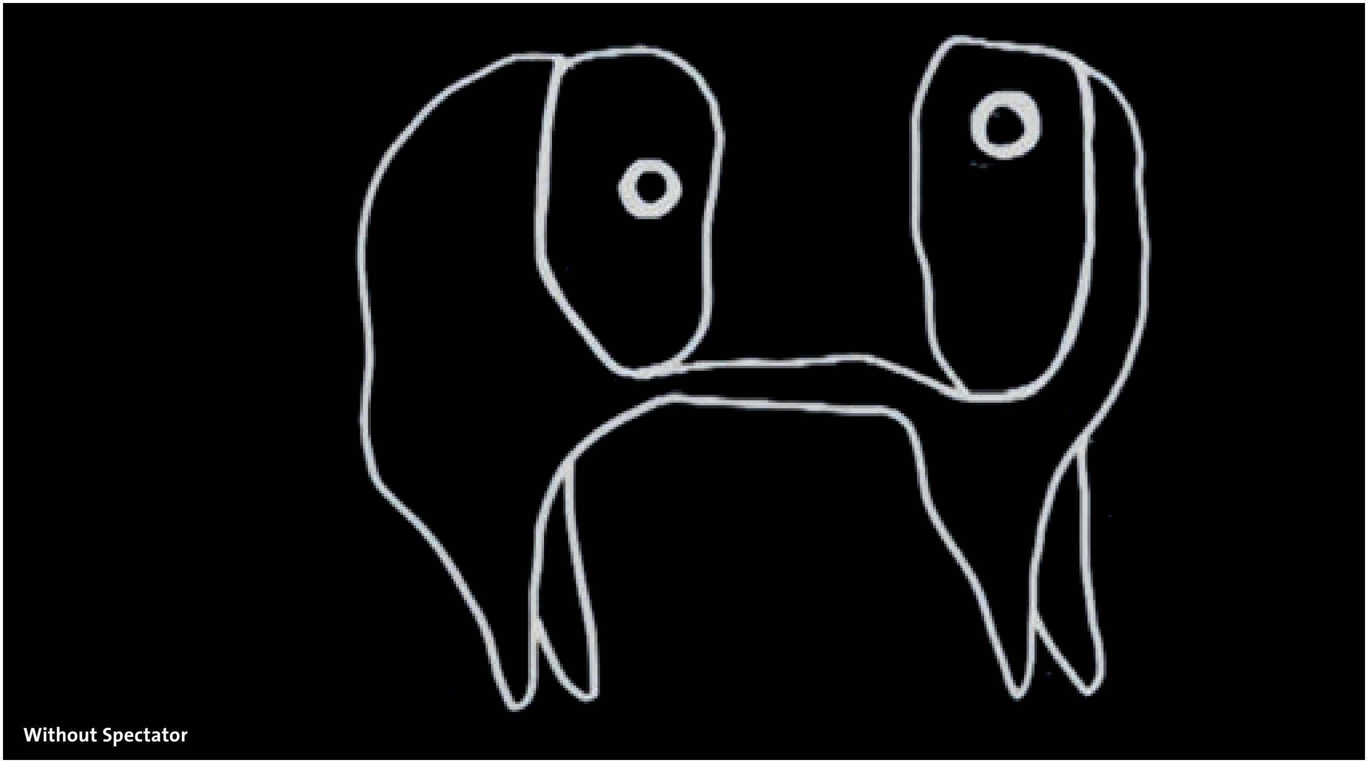
Hoodforts
Mile End Community Project, UK, 2011
A community film sharing a message from a group of young people in Mile End in London, about why other young people should stay out of trouble and work towards achieving their dreams.
Production: participatory project with a team of young filmmakers from Tower Hamlets in London

One of Us (Icimizden Biri)
Gamze Akan, Ilgın Aksoy & Sengul Moral, Turkey, 2011
The people of Eskisehir in Turkey talk about a statue, creating stories around it and revealing their own personalities in the process.
Production: MODE Istanbul, 2011

Enclosure (Kapanım)
Akile Nazli Kaya, Czech Republic, 2011
"The depiction of a nightmare caused by religious fanaticism," as the maker puts it. In the absence of words, the film poses some very important and troubling questions. What is religion? What is fanaticism? Who decides what is?
Production: Akile Nazli Kaya

Astronauts
Jaha Browne & Tara Manandhar, UK, 2012
A gentle exploration into the aspirations of various generations, presented through a series of short interviews conducted along the South Bank area of London.
Production: British Film Institute Future Film, 2012

Just Brewed it, We're Waiting for it to Settle
Hande Zerkin, Metin Akdemir, Gunes Uyaniker & Gulgun Dedecam, Turkey, 2012
A day at Refik's Tea House in Izmir, serving its customers fresh tea all day. "This place is my child. I devoted my life to it."
Production: MODE Istanbul, part of the Street Stories Workshop Izmir



Without Spectator

Small Things
Lucas Tello, Spain, 2012
Orpheus used his voice to reverse death. In this black screen film, a whispering voice reverts to this myth to explain the beauty of cinema.
Production: Luca Tello, 2012

No Husband but a Pig in Estonia
Sasha Kheyfets, Estonia, 2011
Carolina can think of many reasons why she'd rather live with a pig than a man. The love for her pink piglet Rafi is unconditional and nothing will stop her from living with him.
Production: Metropolis TV.

Recover & Rebuild: Croydon
Rebecca Richards. London, 2011
A story about a small family business that fell victim to the 2011 summer riots in London. The effects are not only tangible for the Patel family, but for the whole Croydon area.
Production: BFI Future Film Bursary Scheme

Pszów
Agata & Monika Zajac, Michalina & Marzena Krakowczyk, Poland, 2011
Pszów is a former mining town in Poland. This film portrays the inhabitants and their dreams, fears and values.
Production: Association of Creative Initiatives "ę", as part of Poland Doc

These works are part of the Doc Next Network Media Collection.
www.docnextnetwork.org

The One Minutes

For its 25th anniversary, IDFA and the One Minutes Foundation invited filmmakers around the world to send in short films of exactly one minute in length on the theme “25.”

At the festival, a selection of 15 shorts (selected from around 100 entries) are being screened. The screening of this video collection at IDFA is powered by an alliance with BMW Netherlands and the Netherlands Institute for Sound and Vision. At the beginning of 2012, the two started this special alliance to secure the One Minutes collection (www.theoneminutes.org) for the future. Nominated for the 2012 Dutch SponsorRing Award, the colloboration has allowed the Netherlands Institute for Sound and Vision to digitize more than 10,000 videos and make them available for a wide audience.

25 Pieces of World (Oil Reserves)

The One Minutes Selection

2 vs. 5
Ekke Vasli, Estonia, 2012

25 People
Mohammad Reza Fartousi, Iran, 2012

25 Pieces of World (Oil Reserves)
Arya Sukapura Putra, Indonesia, 2012

25 Years Later
Christina Stuhlberger, Germany, 2012

25
Jos Houweling, The Netherlands, 2012

Behind Amsterdam Doors
Daan van Schijndel & Bram van Dijk, The Netherlands, 2012

Carta Postale
Haarlem College Media & Theater, The Netherlands, 2012

December 25
Wendy Dent, Australia, 2012

Hour 25
Muhammad Taymour, Egypt, 2012

No. 25 Symphony
Lali Kiknavelidze, Georgian Republic, 2012

Plus
Tom Varisco, USA, 2012

Tellen
Maartje Jaquet, The Netherlands, 2012

Time Is Going Fast
Erik Norkroos, Estonia, 2012

Time/Line
Peter Wintonick, Canada, 2012

Wk. 25 Symphony
Pablo Núñez Palma, The Netherlands, 2012

Green Screen

As part of IDFA's continuing commitment to such issues as the environment, sustainability and biodiversity, the festival has selected 22 films from its program to be labeled as Green Screen films. The following documentaries creatively elucidate various issues surrounding our environment and how we interact with it.

Are You Listening!
Kamar Ahmad Simon, Bangladesh, 2012, screening in Reflecting Images – Panorama

Bear 71
Jeremy Mendes & Leanne Allison, Canada, 2012, part of the IDFA DocLab Competition for Digital Documentary Storytelling

Dirty Energy
Bryan D. Hopkins, USA, 2012, screening in Reflecting Images – Panorama

The Fruit Hunters
Yung Chang, Canada, 2012, screening in Reflecting Images – Masters

Grandmother and the Wolve
Andreas Schnögl, Germany, 2012, screening in the IDFA Competition for Student Documentary

Husband But a Pig in Estonia
Sasha Kheyfets, Estonia, 2012, part of the Doc Next selection

Land Rush
Hugo Berkeley & Osvalde Lewat, Mali/USA, 2012, part of the Why Poverty? selection

Last Call at the Oasis
Jessica Yu, USA, 2012, screening in Reflecting Images – Best of Fests

Leviathan
Lucien Castaing-Taylor & Véréna Paravel, USA, 2012, screening in Paradocs

Living / Building
Clémence Ancelin, France, 2011, screening in Reflecting Images – Best of Fests

Meet Mr. Toilet
Jessica Yu, USA, 2012, part of the Focus Forward selection

More Than Honey
Markus Imhoof, Switzerland/Austria/Germany, 2012, screening in Reflecting Images – Panorama

Mushroom Man
Leslie Iwerks, USA, 2012, part of the Focus Forward selection

No Man's Zone
Toshi Fujiwara, France/Japan, 2011, screening in Reflecting Images – Best of Fests

Our Daily Bread
Nikolaus Geyrhalter, Austria, 2005, screening in RE: Constructing History

A Place at the Table
Lori Silverbush & Kristi Jacobson, USA, 2012, screening in Reflecting Images – Best of Fests

Rafea: Solar Mama
Jehane Noujaim & Mona Eldaief, USA/Denmark/UK, 2012, screening in the IDFA Competition for Feature-Length Documentary and part of the Why Poverty? selection

The Sons of the Land
Edouard Bergeon, France, 2012, screening in the IDFA Competition for Feature-Length Documentary

Speaking with Light
Alex Gibney, USA, 2012, part of the Focus Forward selection

Springtime
Christophe Farnarier, Spain, 2012, screening in Reflecting Images – Panorama

Waste
Valentin Thurn, Germany, 2012, part of the Why Poverty? selection

Winter Nomads
Manuel von Stürler, Switzerland, 2012, screening in Reflecting Images – Best of Fests

Why Poverty?

IDFA is taking part in the global event Why Poverty?, which uses film to get people talking about poverty. The festival is screening a selection of the films created for the project, which commissioned award-winning filmmakers to make eight documentaries about poverty, and new and emerging talents to make 30 short films.

The films will be broadcast around the world in November 2012, by 62 national broadcasters with a combined potential audience of 500 million people. They will be accompanied by events designed to spark global and national debates and an online conversation to get people asking “Why Poverty?”. Why Poverty? is run by Steps, a non-profit organization that combines documentaries, new media, old media and outreach to get millions of people talking about major issues.

Four of the Why Poverty? films have been selected for IDFA’s main program: *Rafea: Solar Mama* (IDFA Competition for Feature-Length Documentary and IDFA DOC U Competition), *Poor Us – An Animated History of Poverty* and *Welcome to the World* (IDFA Competition for Mid-Length Documentary), and *Give Us the Money* (Reflecting Images – Panorama). The other feature-length films and a selection of shorts will be shown in three thematic blocks on November 22.

Lullaby

Afghan Girl

Louis Elsass, Denmark, 2012, 2 min

A young Afghan girl tells us she would like to go to school to become an engineer or a teacher, but that her father says she has to herd the sheep.

Coal Boy

Chandrasekhar Reddy Thumati, India, 2012, 5 min

In northeast India, a young boy does hard labor in the coalmines. But this boy has a dream, and this is only the first of many steps that he says will lead to London.

Colours in the Dust

Massena “Bougon” Cesar, Haiti, 2012, 6 min

Of the 1.5 million Haitians who lost their houses in the 2010 earthquake, 400,000 are still living in temporary shelters. Twelve-year-old artist Jouvens creates colorful artworks to deal with the misery he endured.

Education, Educaton

Weijun Chen, China/South Africa, 2012, 58 min

Three stories of young Chinese people tell a bigger story about the country’s failing education system. Rather than elevating the people, opening the market to private institutions has turned them into cash cows.

In Your Hands

Lucas Neito, Brazil, 2012, 7 min

In Cali, Colombia, where violence is rife and gang membership is the way to defend your neighborhood, which path will young Yair take?

Land Rush

Hugo Berkeley & Osvalde Lewat, Mali/USA, 2012, 58 min

A critical investigative documentary focusing on the major Malian sugar plantation project Sosumar, an example of an international enterprise in which local farmers are actively involved.

Love and Rubbish

Hanna Polak, Russia/Poland, 2012, 8 min

An unflinching yet poignant look at the lives of a group of children living in a garbage dump outside of Moscow, showing the hardships they face and the dreams they hold on to.

Lullaby

Victor Kossakovsky, Russia, 2012, 3 min

A couple of homeless men lay sleeping on the floor of a bank vestibule. If you want to use the ATM, you’ll have to step right over them, or find somewhere else.

Stealing Africa

Miseducation

Nadine Cloete, South Africa, 2012, 5 min

Kelina, aged 12, goes to school in a township in Cape Town, riddled with guns, drugs and violence. How does she see the world on her daily trip to school?

Park Avenue: Money, Power and the American Dream

Alex Gibney, USA, 2012, 58 min

A thrilling, quick-cut debate on how capitalist America lost its balance, and how lobbyists became the most powerful people in Washington.

Stealing Africa

Christoffer Guldbrandsen, Denmark, 2012, 58 min

Thanks to large multinationals, the impoverished nation of Zambia hardly profits from its own natural resources. Vice President Guy Scott tries to ensure that taxes get paid.

Voices – Bolivia

Benjamin Oroza, Finland, 2012, 5 min

In a tent on a square somewhere in Bolivia, regular people talk about life and love.

Waste

Valentin Thurn, Germany, 2012, 3 min

Why are more than a billion people going hungry? It's not that we don't have enough food, but that around one-third of it gets thrown away.

Wilbur, Episode 1

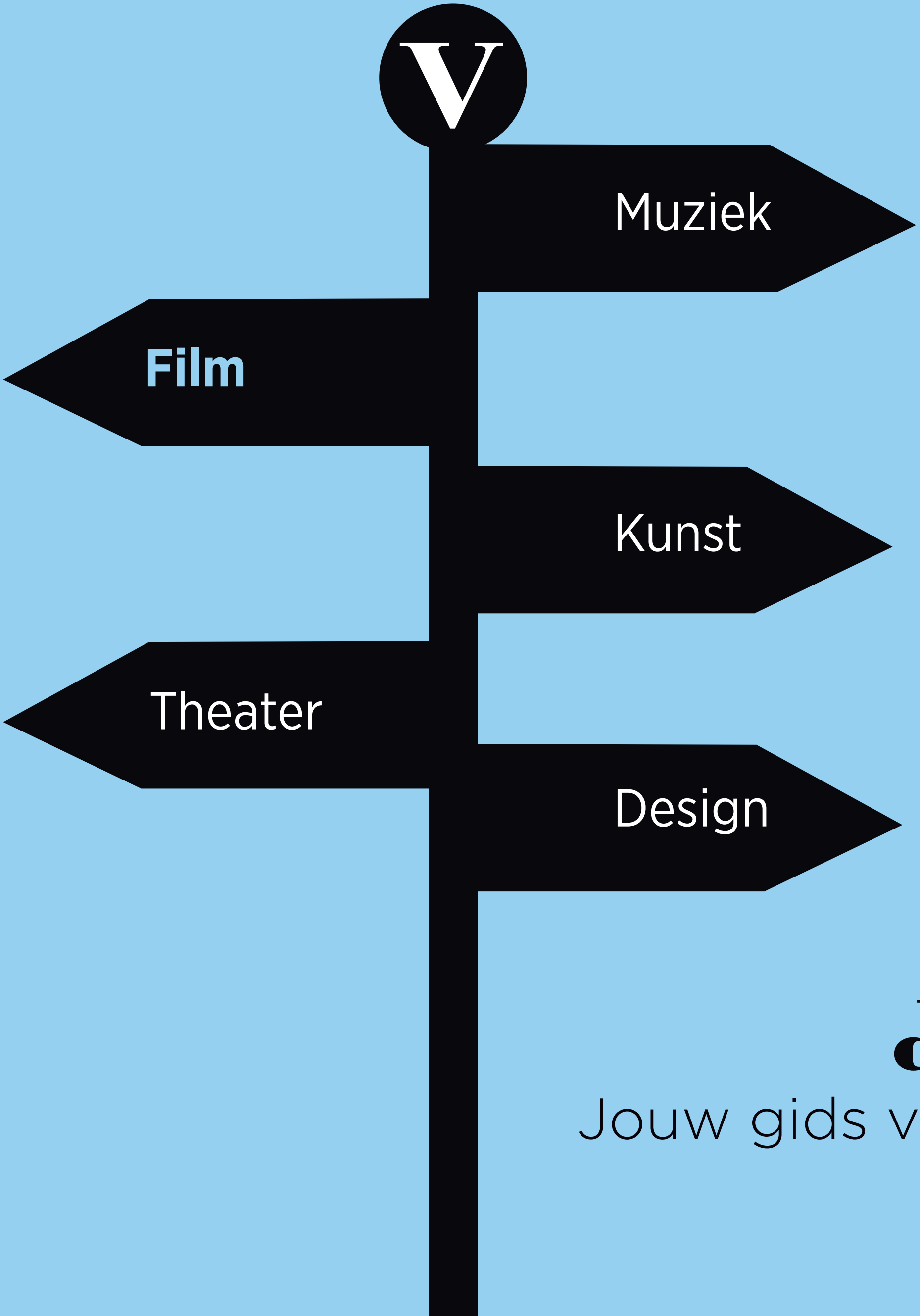
Adrien Roche, India, 2012, 4 min

In the first part of this energetic series, cheerful host Wilbur Sargunaraj travels to one of the poorest slums in India to show us his country's true "beauty."

Wilbur, Episode 3

Adrien Roche, India, 2012, 5 min

In the third installment of this energetic series, cheerful host Wilbur Sargunaraj offers us advice on how to bridge the immense gap between rich and poor in India.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OFFSCREEN ACTIVITIES

Markets & Funding

IDFA Forum

for international co-financing and co-production of documentaries

IDFA Forum is the world's largest meeting place for professionals working in the documentary sector. Proposals for new documentary projects are pitched to commissioning editors, the representatives of broadcasting companies who are responsible for purchasing films, as well as other potential financiers. For documentary professionals who are looking to gain insight into the latest market developments and the financing of documentary films, the Forum is the place to be.

IDFA Forum is an important step on the path to obtaining full financing for projects. Ninety percent of all projects selected for a pitch find additional financing at the Forum, and almost all of the projects presented at the Forum end up getting made. For commissioning editors, sales agents and other financiers, the Forum is a great place to find new documentaries. For producers with little international experience, it's an invaluable introduction to the international documentary market.

By paying attention to alternative financing models, such as collaboration with non-governmental organizations, human rights organizations and crowd funding, the Forum stays in touch with the latest market developments. After the successful introduction of genre-specific programming in 2010, the Forum will continue to program arts & culture and cross-media projects in specialized Round Table sessions.

This year saw a total of 395 submissions. Of these, the Forum selected 58 projects, which will be pitched in different pitch categories depending on their current stage of development, genre and financing. In the Round Table setup, projects in different production stages are pitched in an intimate setting to a small group of commissioning editors and other financiers who have indicated their specific interest in the project. In the traditional Central Pitch setup, the producers take turns pitching their latest projects to broadcasters from around the world. Over the course of two mornings, 20 projects are presented. Observers are invited to attend both pitch setups.

During these pitching sessions, filmmakers and producers explain their intentions to commissioning editors and other financiers. The pitch covers all aspects of the film in terms of style, content and production. A moderated question-and-answer session gives the commissioning editors the opportunity to get more information from the pitch team as well as to express their opinion on the project. A few project teams will not pitch in public, but instead are invited to meet with potential financiers during prearranged individual meetings. The Forum selected four such individual meeting projects for 2012. A new feature this year is the Work in Progress screenings. The Forum selected five projects to present 20 minutes of their rough cuts to interested participants who can give advice in short feedback sessions.

All public pitches will be followed by prearranged one-on-one meetings, which gives the producer/filmmaker teams time to discuss the project in more depth with potential financiers. The staff of IDFA Forum organizes around 600 prearranged one-on-one meetings that take place in the afternoons of the Forum days. The combination of public pitches in various forms and the prearranged individual meetings is effective for producers and filmmakers alike.

In order to enhance the exchange of ideas and up-to-date market know-how, the Forum program includes industry panels on topics such as alternative financing, new distribution models and upcoming markets. By taking part in the IDFA Forum, participants can find out which subjects and themes are currently popular and learn about the latest documentary developments and trends, becoming more market-savvy in the process. The fact that the Forum takes place during IDFA means that commissioning editors, financiers and sales agents from all over the world are on the scene in Amsterdam. Contacts made here often lead to some of the most successful documentary collaborations.

The 20th edition of IDFA Forum takes place November 19-21 at the Compagnie Theater (Kloveniersburgwal 50). In order to attend, a valid IDFA Forum accreditation is required. IDFA Forum is supported by MEDIA and Ministry of Education, Culture and Science.

Ministry of Education, Culture and Science

MEDIA
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Docs for Sale

The distribution market for the creative documentary is small and specialized. Buyers are scattered all over the world. They vary from large public broadcasters to small TV stations and from film theater distributors to documentary film festival programmers. Over the past few years, new web-based distribution platforms have made the market even less clear-cut.

Docs for Sale brings the players in the ever-changing creative documentary sector together in Amsterdam. Filmmakers, producers and sales agents have the unique opportunity to bring their documentaries to the attention of potential TV buyers, festival programmers and distributors.

Docs for Sale during IDFA

A fully digitized viewing system for finished documentaries makes Docs for Sale very useful and efficient for buyers and distributors alike. Producers and sales agents get immediate access to accurate and up-to-date reports of the buyers' reactions to their films.

The catalogue numbers approximately 450 titles each year, categorized by theme. The selection process for Docs for Sale is a strict one: the films may not be more than one year old, and must be creative, high-quality documentaries for both theatrical release and TV broadcast.

Apart from the screening facilities, Docs for Sale offers a range of panels and meetings for filmmakers to increase their knowledge and expand their network. Filmmakers get to know TV buyers, sales agents and festival programmers, and acquisition people get the chance to meet new talent.

Docs for Sale Online

The catalogue has been available online since 2008. Here, sales agents and producers show their quality documentaries to potential buyers online throughout the year. The online catalogue currently features over 600 documentaries that can be streamed by its subscribers – predominantly TV buyers and festival programmers. It contains titles selected for this year's Docs for Sale as well as older documentaries that should not be forgotten. The catalogue is continuously updated by sales agents and independent producers. Viewers can browse through the catalogue or perform a goal-oriented search – by subject, genre, length, producer, director, sales agent, etc.

The majority of the 450 films selected for this year's Docs for Sale were made available through the online viewing system two weeks before the start of the festival. This enables buyers to do much of their viewing in the run-up to the festival, leaving them more time for networking and closing deals with producers and sales agents during the festival itself.

The 17th annual Docs for Sale is taking place November 16-23 at art society Arti et Amicitiae (Rokin 112), offering buyers and sellers a stylish meeting place to network and do business.

World Documentary Exchange

In 2009, Docs for Sale, the IDFA Fund (formerly the Jan Vrijman Fund), and the Doc Shop (part of Hot Docs documentary film festival in Toronto) launched a unique transatlantic collaboration called the World Documentary Exchange (WDE). Last year, we extended the collaboration by including the Busan International Film Festival in Korea, and this year the Durban International Film Festival also signed up. At WDE, fledgling directors and producers attend panel discussions on various documentary markets, including the European, North American, Asian and Middle Eastern markets. They also receive advice from sales agents and television buyers in one-on-one meetings. WDE aims to support new documentary filmmakers in their search for distribution channels for their films, as well as deepen their knowledge of the documentary market. The participants either originate from North America, Asia or Africa, or receive financial support from the IDFA Fund. Their films are being screened at this year's IDFA and are included in Docs for Sale.

WDE is supported by MEDIA Mundus.

MEDIA
MUNDUS

IDFA Fund

2012 marks a key moment for the IDFA Fund. For 15 years, the Fund, formerly known as Jan Vrijman Fund, has supported filmmakers from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe, allowing them to create and screen their films so that their stories can be heard in their home countries as well as abroad. The Fund offers a financial contribution to filmmakers with powerful and urgent stories, which they can use for research, script development, filming, editing or putting the finishing touches on their documentary.

The year began in uncertainty, after the Dutch Ministry of Foreign Affairs announced that it would drastically reduce the Fund's structural support. As a result, fewer projects could be selected in 2012 and one selection round was cancelled. To continue, the Fund had to forge new paths and find new sources of funding, as well as thoroughly re-examine its activities.

The year ends with a new name, new regulations and a new financial partner. By joning forces with the Bertha Foundation, the IDFA Fund has secured its base for the coming three years. In 2013, the Fund will once again hold two selection rounds and expand the creative guidance it offers filmmakers.

Selected Projects in 2012

With a total budget of €281,000, the IDFA Fund was able to support a selection of 25 new projects, with a strong presence of women filmmakers and stories from Africa and the Arab world. In addition to the support given to the development and production of documentary films, the Fund also supported festivals in Cuba and Iraq, a workshop in Rwanda and a pitch event in India.

IDFA 2012

The festival is presenting 14 new IDFA Fund documentaries. This year's harvest showcases the diversity of filmmakers, regions, styles and subjects that the Fund supports. The films can be found in various competition programs as well as in Reflecting Images: Masters, Best of Fests and Panorama.

The Fund's involvement differs from film to film. It can be a small contribution to get a project started, though most of the time the Fund has contributed to the production. In some cases, it was involved in both development and production, such as with *Magic Words (to Break a Spell)* and *Gulabi Gang*, two films made respectively by internationally acclaimed filmmakers Mercedes Moncada Rodríguez and Nishtha Jain.

This year's selection also shows the work done by the Fund in supporting filmmakers by facilitating access to the various industry activities at IDFA. The directors of *Are You Listening!*, *Camera/Woman*, *Red Wedding*, *Sand Fishers* and *Where the Condors Fly* all participated in the IDFAcademy Summer School in the past. *Fallen City* was pitched at IDFA Forum 2010,

The Girl from the South

and several of the films were also selected for the Forum online. In addition to the 14 new films, the program also includes several films from past years. *Sins of My Father* (Nicolas Entel, Argentina/Colombia, 2009) and *Last Train Home* (Lixin Fan, Canada/China, 2009) are screening in the RE: Constructing History program that IDFA is presenting for its 25th anniversary. *Tishe* (Russia, 2002), *Svyato* (Russia, 2005) and *!Vivan las Antipodas!* (Germany/Netherlands/Argentina/Chile, 2011) are showing in the Victor Kossakovsky Retrospective.

Four projects supported by the Fund will also participate in IDFA Forum. *The Devil's Lair*, a story of survival in a world of drugs and violence by South African filmmaker Riaan Hendricks, and *Da Tong*, a portrait of a mayor that exposes the secret workings of China's Communist Party, will pitch respectively in the central and round table pitch. In the new Work in Progress section, renowned filmmaker François Verster will screen an update of *The Dream of Shahrazad*, a film that brings together the famous story collection of the 1,001 (or "Arabian") Nights with recent political events in Egypt, Turkey and Lebanon. Indian filmmakers Fahad Mustafa and Deepti Kakkar will screen their project *Powerless*, which focuses on the battle over electricity in India.

Partners

The IDFA Fund is supported by the Dutch Ministry of Foreign Affairs, the DOEN Foundation, Hivos Culture Fund, Media Mundus and the Culture of Resistance Network. New in 2012 is our collaboration with CBA Worldview and the Bertha Foundation.

DOEN Foundation's ambition is to help build a world in which everyone can participate. DOEN promotes sustainable, cultural and social pioneers and has supported the IDFA Fund since 2000. This is because the Fund aims to empower local, independent film culture in countries in transition and offers a platform for discussion and the exchange of ideas, which in turn contribute to the development of pluriform societies. www.doen.nl

Development organization Hivos supports independent film and documentary initiatives around the world. Hivos believes that independent cinema is essential for an open society in which there is space for free expression and dialogue. Arts and culture play a vital role in building such an open, democratic and pluralistic society. Hivos proudly supports the IDFA Fund, as it gives filmmakers in Africa, Asia and Latin America the possibility to produce their films and present them to an international audience. www.hivos.nl.

2012 Film Selection

IDFA Competition for Feature-Length Documentary

Who Will Be a Gurkha?, Kesang Tseten, Nepal/UK/Finland/Norway, WP

IDFA Competition for First Appearance

Fallen City, Qi Zhao, China, WP

IDFA Competition for Mid-Length Documentary

Camera/Woman, Karima Zoubir, Morocco, WP
Red Wedding, Lida Chan & Guillaume Suon, Cambodia/France, WP

Reflecting Images: Masters

Gulabi Gang, Nishtha Jain, India/Norway/Denmark, IP
Magic Words (to Break a Spell), Mercedes Moncada Rodríguez, Mexico/Guatemala/Nicaragua

Reflecting Images: Best of Fests

The Girl from the South, José Luis García, Argentina
Where the Condors Fly, Carlos Klein, Chile/Switzerland/Germany

Reflecting Images: Panorama

Are You Listening!, Kamar Ahmad, Bangladesh
The Last Station, Cristian Soto & Catalina Vergara, Chile
Sand Fishers, Samouté Andrey Diarra, Mali/France
United Red Army, Naeem Mohaiemen, Bangladesh/Japan, EP
Voice of a Nation: My Journey Through Afghanistan, Jawed Taiman, Afghanistan, WP
When Hari Got Married, Ritu Sarin & Tenzing Sonam, India/UK/USA

RE: Constructing History

Last Train Home, Lixin Fan, China/Canada
Sins of My Father, Nicolas Entel, Argentina/Colombia

Victor Kossakovsky Retrospective

Tishe!, Victor Kossakovsky, Russia
Svyato, Victor Kossakovsky, Russia
!Vivan las Antipodas!, Victor Kossakovsky, Germany/Netherlands/Argentina/Chile

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OFFSCREEN ACTIVITIES

Training & Education

IDFAcademy

IDFA offers talented international documentary filmmakers a training program that functions as a bridge between film school and practice. IDFAcademy takes place both during the festival and throughout the year, with the international training program IDFAcademy Summer School and two workshops in the Netherlands.

During the festival, IDFAcademy offers an annual four-day training program for emerging filmmakers, producers and film students. The program gives them the opportunity to meet highly esteemed documentary professionals who are willing to share their knowledge of the industry.

This year's IDFAcademy is presenting a broad variety of inspirational tutors and masters of the genre, from filmmakers to distributors. The curriculum contains master classes, case studies, lectures, panels, small-scale workshops and roundtable sessions with international professionals. IDFAcademy takes place November 15-18.

After last years' successful first edition, IDFAcademy is opening once again with the Meet the Participants program, hosted by the Netherlands Film and Television Academy (NFTA) on Thursday, November 15. Participants get the chance to meet each other during the afternoon and attent a film screening of *First Cousin Once Removed*, followed by a Q&A with its director, Alan Berliner. The following three days, the group meets at the Compagnie Theater.

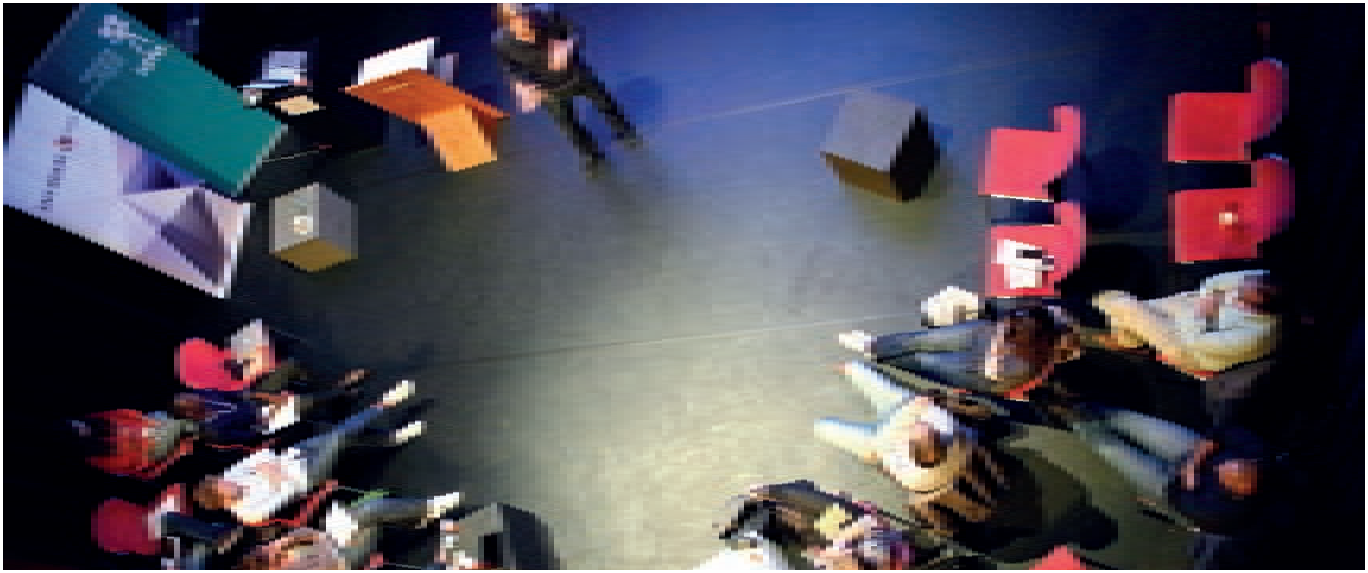
IDFAcademy program

The IDFAcademy program includes both plenary sessions and several smaller sessions. These smaller sessions run parallel to one another, so the participants can decide which session to attend according to their interests.

During both the plenary and smaller sessions, participants can find out about the latest developments and sharpen their industry awareness. The meetings and workshops cover themes from production processes to financing and distribution. There will also be time for discussion and questions.

Plenary sessions

The plenary sessions address the steps every documentary filmmaker takes in developing a film. How do I tell my story? How do I get my film made? And how do I then get it shown? The plenary program includes a master class by filmmaker Sean McAllister, who will examine the quest for suitable documentary characters, and a lecture on documentary storytelling by Ove Rishøj from the European Documentary Network (EDN). A session on various models of financing a film will give special attention to crowd funding. Elisabeth Holm, producer and film program director at Kickstarter (a worldwide platform for creative projects ranging from film and music to technology and design), will elaborate on the dos and don'ts of using crowd funding platforms. Holm is



counterbalanced by director Steve James and producer Margarete Jangård, who have used both alternative and traditional financing methods and analyze their experiences with both.

Small sessions

The small sessions deal with a variety of topics. Esther van Messel (First Hand Films) shares important sales secrets, while festival experts Sean Farnel and Peter Jäger give recommendations on developing a festival strategy. There's a discourse on current cross-media production (e.g. web docs), with the participation of Georg Tschurtschenthaler (Gebrueder Beetz Filmproduktion, GmbH) and Andrew DeVigal, formerly of the *New York Times*. After last year's great success, IDFAcademy brings back the Pitch and Trailer Training, moderated by Mikael Opstrup from EDN. In this training session, three IDFAcademy participants get the opportunity to pitch their projects to a panel of qualified directors and get professional feedback. Prior to these pitches, Opstrup elaborates on how to pitch a project and editor Jesper Osmund gives advice on making an effective pitch trailer.

Meet the Professionals

Every IDFAcademy day concludes with round table sessions with professionals attending IDFA. All participants get the opportunity to ask questions and listen to experts from different documentary disciplines. Participants who would like to get advice on their project have the opportunity to arrange a one-on-one meeting with a professional.

IDFAcademy Summer School

From June 18-23, young filmmakers, editors and producers from 14 different countries gathered in Amsterdam for the fifth edition of the IDFAcademy Summer School. They were mentored by eight tutors, including filmmakers Gianfranco Rosi and Coco Schrijber and editors Menno Boerema and Danniel Danniel. A week of discussions, lectures and workshops helped the participants take their documentary projects to the next level. The Summer School participants also had the chance to meet Phil Cox from WorldView, a broadcast media scheme that supports producers who aim to bring the richness and diversity of the developing world to UK audiences. Worldview supported the participation of eight IDFA Fund projects in the IDFAcademy Summer School. The IDFA WorldView Award – a grant worth £10,000, to be used for the production of the films – will be divided between two of these projects: *Camera/Woman* (Karima Zoubir, Morocco) and *Red Wedding* (Guillaume Suon & Lida Chan, Cambodia). Phil Cox will present the winners with their awards during the festival, on the last day of IDFAcademy.

IDFAcademy Results

Films that originated from one of the IDFA training and education programs (not only IDFAcademy, but also the IDFA-Mediafonds Workshop and the Kids & Docs Workshop) are labeled IDFAcademy Results. This year's IDFA program includes the following 16 films:

Alone in the World, Denise Janzée, The Netherlands, 2012
Are You Listening!, Kamar Ahmad, Bangladesh, 2012
Camera/Woman, Karima Zoubir, Morocco, 2012
Cap or Kippah, Susanne Engels, The Netherlands, 2012
C.K., Barbara Visser, The Netherlands, 2012
Delete, Janetta Ubbels, The Netherlands, 2012
Denok & Gareng, Dwi Sujanti Nugraheni, Indonesia, 2012
The Diaries of an Elephant, Janina Pigaht, The Netherlands, 2012
The Hideout, Astrid Bussink, The Netherlands, 2012
Little Mo, Sjoerd Oostrik, The Netherlands, 2012
Mookie, Neske Beks, The Netherlands, 2012
Red Wedding, Guillaume Suon & Lida Chan, Cambodia/France, 2012
Sand Fishers, Samoute Andrey Diarra, Mali/France, 2012
Sarah's Night, Anne Kleisen, The Netherlands, 2012
Sounds for Mazin, Ingrid Kamerling, The Netherlands, 2012
Where the Condors Fly, Carlos Klein, Chile/Switzerland/Germany, 2012

Camera/Woman

15

15th THESSALONIKI DOCUMENTARY FESTIVAL

Images of the 21st Century

15-24.03.2013

Deadline for Submissions: November 30th 2012

documentery@filmfestival.gr

Doc Market 17-23.03.2013

www.filmfestival.gr

Festival Director: **Dimitri Eipides**

12 dagen documentaires op IDFA

het hele jaar door op 2

altijd de beste documentaires op Nederland 2

IDFA Docschool

The IDFA educational program consists of special film screenings for youngsters during the festival and teaching tools that can be accessed on the website throughout the year.

About 6,000 Dutch students are coming to IDFA to attend early-morning screenings. Films have been selected for three different age groups. For primary schools (children aged 9-12), four short documentaries are screening in pairs of two: *Wild Lilly* (Sanne Rovers) with *The Man Who Can* (Nadine Kuipers), and *My Granny Lien* (Annelies de Wit) with *Through Ellen's Ears* (Saskia Gubbels). For high school underclassmen (children aged 12-14), the selection includes *My Granny Lien* (Annelies de Wit) with *Through Ellen's Ears* (Saskia Gubbels), and *Boy Cheerleaders* (James Newton) with IDFA classic *Shadya* (Roy Westler). High school upperclassmen (aged 15-18) will watch *You Laugh but It's True* (David Paul Meyer) and *5 Broken Cameras* (Guy Davidi and Emad Burnat).

This year, IDFA Education is collaborating with theaters around Amsterdam and elsewhere in the Netherlands in order to expand the range of students who can attend the screenings. The theaters are Podium Mozaïek and Bijlmer Parktheater in Amsterdam, Lux in Nijmegen and Focus Filmtheater in Arnhem.

After last year's successful first edition, IDFA will once again present the Docschool Debate. This educational initiative includes the screening of a documentary about a subject high school students can relate to and a discussion between the kids and their teachers. Educators and professionals provide their opinions and discuss the issue with the audience. The film *Shadya* (Roy Westler) will be the subject of the Docschool Debate. Following the screening, the debate is moderated by peer educators from Diversion, an Amsterdam-based agency for social innovation.

In cooperation with distributors, IDFA has set up a video and DVD label for educational purposes, offering a wide range of documentaries for screening in classrooms. A special website (www.docschool.nl) introduces students to the documentary genre in a playful, interactive way. This documentary platform for schools consists of excerpts and interviews focusing on five documentary films. Teachers can find background information and useful links on the site that help them work with documentaries in the classroom, and an online gallery contains short documentaries produced by young people.

In addition to these screenings and teaching aids, IDFA organizes in-school master classes and workshops, introducing students to filmmakers who discuss their practical experience.

IDFA-Mediafonds Workshop

This seven-month course, which takes place from May to November, teaches aspiring documentary filmmakers to turn an original idea into a practical, ready-to-make documentary film plan. The 22nd IDFA-Mediafonds Workshop is organized in cooperation with the Dutch Cultural Media Fund. Established with the aim of discovering and fostering new documentary talent, it now delivers an average of eight projects each year, of which approximately 40% are realized as documentaries for Dutch public broadcasters.

For this year's workshop, 10 projects were selected for the first stage of the workshop from almost 45 submissions. Before summer, a selection was made and five projects made it to the final deadline. This year's participants are Anne-Marieke Graafmans, Judith de Leeuw, Martijn Nijboer, Sanne Rovers and Tomas Kaan.

The group of talented filmmakers was mentored by filmmaker Menna Laura Meijer, whose most recent documentary *Kyteman, Now What?* premiered at IDFA in 2011 and was nominated for the IDFA Melkweg Award for Music Documentary. Meijer mentored the Kids & Docs Workshop from 2004 to 2009 and teaches audiovisual design at AKV|St.Joost in Breda. This year, the use of imagery was highlighted during the workshop, heightening the artistic values of the final products.

During the festival, the participants get the opportunity to present their film plans to a group of professionals, including broadcasters and producers. A jury of filmmakers and representatives of the Dutch broadcasters then assesses the final versions of the film plans. During the IDFA opening night, the Dutch Cultural Media Fund will announce the winner and present him or her with €125,000 to realize his or her film.

The films made as a result of previous editions of the IDFA-Mediafonds Workshop that are screening at this year's festival are labeled IDFAcademy Results in this catalogue.

C.K.

Kids & Docs Workshop

A select group of aspiring filmmakers gets the chance to participate in this six-month course, which started in September 2012 and will continue until February 2013. Participants develop a film plan for a 15-minute documentary that focuses on children. Filmmakers who complete the entire course receive support from one of the participating broadcasters. Children are the driving force behind the documentaries, which address an event or situation that is important to them in some way.

Since the start of the workshop in 1999, it has produced over 65 children's documentaries. The educational process, the six-month workshop and the growing involvement of a large number of public broadcasters now make a sizable contribution to the creation and continuing existence of this genre.

This year's Kids & Docs Workshop is being supervised for the second time by filmmakers Mischa Kamp (*Winky's Horse*, *Naked*) and Maaik Krijgsman (*Looking for an Icon*, *Dutch Weed*).

At the end of the workshop, all projects are eligible for funding from the Dutch Cultural Media Fund. The Kids & Docs workshop is a joint venture of IDFA, Cinekid and the Dutch Cultural Media Fund, and is supported by the children's television network Zapp.

The projects that were produced as a result of last year's Kids & Docs workshop and are screening in the Kids & Docs program are labeled IDFAcadamy Results in this catalogue.

Mediafonds Kids & Docs Award 2012
The Netherlands has a long and renowned tradition in youth documentaries. To celebrate the success of this genre, the Dutch Cultural Media Fund is presenting a new award this year to the best Dutch youth documentary. The winner will receive € 15,000 to realize his or her film.

Mookie

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the queen of versailles van lauren greenfield
een internationale VPRO coproductie geproduceerd door Evergreen Pictures
idfa
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OFFSCREEN ACTIVITIES

Discussion & Debates

IDFA is a film festival, but it is also a meeting place where filmmakers, experts and audiences exchange ideas in debates, master classes and Q&A sessions. This year sees the addition of the IDFA Congress to this roster of inspiring events.

The IDFA Congress: Dutch Docs Conquer the World!

For 25 years, the International Documentary Film Festival Amsterdam has been considered a festival of ideas and film for thought. One of the main events of this 25th anniversary year is the first IDFA Congress, supported by the Dutch Cultural Media Fund, the Netherlands Film Fund, EYE International, VEVAM (Netherlands Association of Directors), and national broadcasters HUMAN, AVRO and NCRV.

The one-day conference offers domestic and international film professionals, and those interested in documentary culture, an opportunity to visualize the future and optimize the success for Dutch screen media in the international marketplace. It's also a chance to apply these ideas to other film cultures where global thinking and co-productions are now key to survival.

The conference consists of five inspirational keynote speeches, interlocking panels, feedback, clips and surprises. The day is co-moderated by Jess Search, Executive Director of BritDoc, a UK-based non-profit foundation that supports filmmakers, and Jan Jaap van der Wal, a famous Dutch stand-up comedian and TV and radio host.

Keynote speakers and panelists cover such topics as "Why Documentaries Matter" presented by BBC *Storyville*'s Nick Fraser, a session on "Marketing and Branding" presented by Dutch communications guru Erik Kessels of KesselsKramer, a comparative study of the successful Danish Model by Karolina Lidin of the Nordic Film and Television Fund, and a reverse angle view of the international gaze presented by the top producer from the Democratic Republic of Congo, Djo Tunda Wa Munga. There is also a special appearance by the world-class director and storyteller Tom Tykwer, who will tell us all how to create better stories. The day concludes with the presentation of the new Mediafonds Kids & Docs Award.

One goal of the IDFA Congress is to figure out how Dutch films, documentary media and TV programming can better catch the world's attention. The conference offers ideas, case studies and simulations. It sets out to ask and answer questions: What determines why some Dutch films, programs and media are successful at home and abroad while others are not? What defines success, and how can you market it? What subjects and forms appeal most to domestic and international audiences?

The intention is not to turn the IDFA Congress into a complaints box – this is not the age-old discussion about inadequate funding, but rather a time for reflective brainstorming, fresh ideas and collective, interactive responses. The conference will focus on different perspectives of creativity, storytelling, content, imagery, form and aesthetics, courage and perseverance, promotion and marketing. It will open one's eyes to a wide world of opportunities and challenges.

The IDFA Congress takes place on Thursday, November 22 at the Compagnie Theater (Kloveniersburgwal 50). Admission is €35 and includes lunch and refreshments. Book online at www.idfa.nl.

Industry Panels

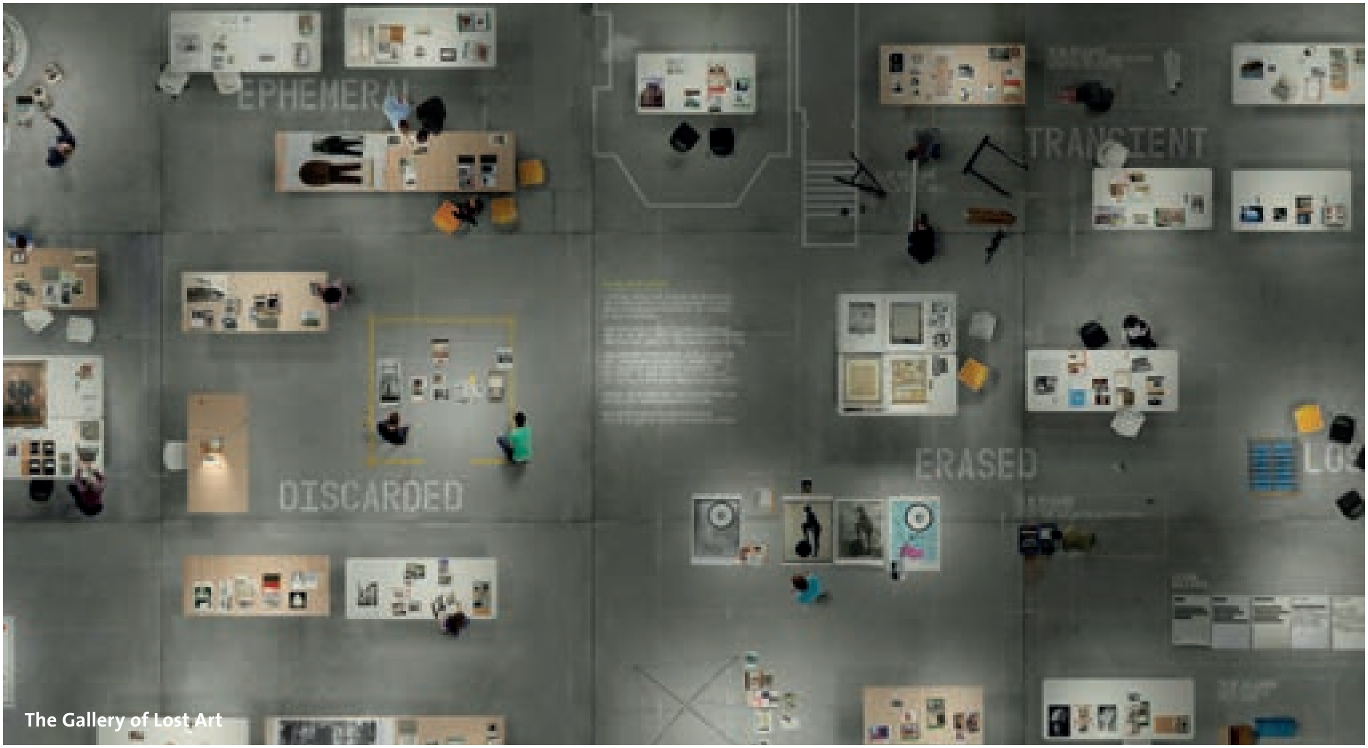
For all guests who wish to sharpen their awareness of the documentary industry and get up to speed with its latest developments, IDFA is organizing a dozen Industry Panels.

The Industry Panels delve into a wide range of topics, including "Distribution in Europe and China", "Short Films", "Documentaries in the Arabic-Speaking World", "Outreach" and many more.

All panels take place in De Engelenbak (Nes 71) between Thursday, November 14 and Wednesday, November 21 and are accessible to all forms of IDFA accreditations. For the full program, please see the Industry Guide or go to www.idfa.nl.

IDFA Interactive Documentary Conference

Exploring the Future of Documentary Storytelling in the Digital Age



The Gallery of Lost Art

Join IDFA and some of the world's leading digital documentary pioneers for a one-day festival conference on Sunday, November 18. Organized in celebration of the 25th edition of IDFA and the fifth edition of its new media program DocLab, the event will explore the future of documentary storytelling in the digital age.

How is the art of documentary storytelling being disrupted across different disciplines? What are the consequences for the documentary industry and its future business models? What inspires us and some of the world's most successful digital pioneers and documentary media artists? The conference will focus on these questions and more.

Speakers include Jane Burton (Tate Modern), Andrew DeVigal (*New York Times*, Second Story), Hugues Sweeney (National Film Board of Canada), Alexandre Brachet (Upian), Daniel Burwen (Cognito Films), Bjarke Myrthu (Storyplanet), Joel Ronez (Radio France), William Uricchio (MIT Open Documentary Lab), David Carzon (Arte Interactive) and Elisabeth Holm (Kickstarter). They will discuss such topics as the best and worst ideas for a cross-media documentary, secrets behind successful interactive and participatory projects, the rise of app stores and touch devices, the best tools for creating and publishing interactive stories, data stories and data art, and the business side of interactive documentary storytelling.

The IDFA Interactive Documentary Conference is organized in collaboration with EDN and is supported by the Mondriaan Foundation and AFK. The event is part of Expanding Documentary #3, organized in collaboration with De Brakke Grond.

IDFA Media Talks

Master class: Victor Kossakovsky

A master class with the Rembrandt of documentary cinema. Beginning with *The Belovs* (1994), this reality poet has painted with exquisite light. He deprived his toddler son of his own reflection for *Svyato*, captured people born on his own birth date in 1961 for *Sreda*, filmed from his apartment window for a whole year for *Hush!*, and poked his camera-arrow directly through the center of the earth to connect us all in *¡Vivan las Antipodas!*. This year, Kossakovsky has curated IDFA's Top 10, with selections ranging from Flaherty's *Man of Aran* to Alexander Sokurov's *Spiritual Voices*. Using those selections and films from his own retrospective, and moderated and provoked by documentary filmmaker Peter Wintonick, Kossakovsky will get to the heart of documentary with dialectical humor and wisdom. He dissects the theses and the antitheses of his work; what he's learned, what's not to be learned. His cinemanifesto begins with an aphorism: "Don't film if you can live without filming."

Friday, November 16, 11:00-12:45 p.m., Tuschinski 1.

Extended Q&A's

Nearly all filmmakers with films in the IDFA program get a chance to meet their audiences at Q&A sessions after screenings, but 20 films are given a special focus with extended Q&A's. Inspiring directors, experts and specialized moderators will be on hand to engage with the audience in deeper discussions about the issues that the films illuminate. For example, *Propaganda* is a mysterious found film from North Korea – or is it? The Extended Q&A for Michael Singh's *Valentino's Ghost* has Arab expert Petra Stienen reflecting on the changing image of Arabs and Muslims in the media. General Roméo Dallaire, UN Force Commander during the Rwandan genocide, now works on the issue of child soldiers, and joins us for *Fight Like Soldiers, Die Like Children*. Afghani-Danish journalist Nagieb Khaja, gave mobile cameras to ordinary citizens in *My Afghanistan: Life in the Forbidden Zone*. Maziar Bahari (*Forced Confessions*) will bring special guests from Iran and Syria. Director Jim Bruce and OECD economist Bill White will take us on an economic rollercoaster at the Extended Q&A for *Money For Nothing: Inside The Federal Reserve*. Journalist Mark Misèrus, who writes on cycling for Dutch daily *de Volkskrant*, talks with *When Heroes Lie* director Arthur Halloon about his role as an investigative journalist for this film about the use of doping in cross-country skiing. With special guest Berend Nikkels, who pleads for the tolerance of doping under medical supervision.

For all program information, please see www.idfa.nl.

Hi-Tea with Ally and Peter

A calm oasis in the middle of the IDFA hurricane, the Hi-Teas are engaging daily chats hosted by IDFA director Ally Derks and the ubiquitous IDFAcolyte Peter Wintonick. With a pair of special filmmakers, doc-stars and secret guests, each session flows out of the IDFA program with personal issues and ideas. The guest list? We don't want to let the cat out of the bag. To use a Dutch expression, high trees catch a lot of wind (i.e. important people attract a lot of attention). Let's just say this: expect to be taken from the villages of India to some of the richest houses in the Western World.

From Thursday, November 15 to Wednesday, November 21, 4:00-4:30 p.m., Tuschinski Theater VIP Room (1st floor). Open to all, free of charge.

INDEX

Award Winners 1988 – 2011

VPRO IDFA Award for Best Feature-Length Documentary

2011 *Planet of Snail*, Seung-Jun Yi, South Korea, 2011
2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
2009 *Last Train Home*, Lixin Fan, China/Canada, 2009
2008 *Burma VJ – Reporting from a Closed Country*, Anders Østergaard, Denmark/Sweden/United Kingdom/Norway, 2008
2007 *Stranded*, Gonzalo Arijon, France, 2007
2006 *The Monastery – Mr. Vig & the Nun*, Pernille Rose Grønkjær, Denmark, 2006
2005 *My Grandmother's House*, Adán Aliaga, Spain, 2005
2004 *Stand van de maan*, Leonard Retel Helmrich, The Netherlands, 2004
2003 *Checkpoint*, Yoav Shamir, Israel, 2003
2002 *Stevie*, Steve James, United States, 2002
2001 *Family*, Phie Ambo & Sami Saif, Denmark, 2001
2000 *The Sea that Thinks*, Gert de Graaff, The Netherlands, 2000
1999 *André Hazes – She Believes In Me*, John Appel, The Netherlands, 1999
1998 *Photographer*, Dariusz Jablonski, Poland, 1998
1997 *Wasteland*, Andrei Schwartz, Germany, 1997
1996 *Atman*, Pirjo Honkasalo, Finland/Germany, 1996
1995 *Délits flagrants*, Raymond Depardon, France, 1994
1994 *Solo, the Law of the Favela*, Jos de Putter, The Netherlands, 1994
1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
1992 *La memoria del agua*, Héctor Fáver, Spain, 1992
1991 *Dreams and Silence*, Omar Al-Qattan, Belgium, 1991
1990 *Christo in Paris*, David Maysles, United States, 1990
1989 *The Crossroad*, Ivars Seleckis, Latvia, 1988
1988 *Birthplace Unknown*, Karin Junger, The Netherlands, 1988 en Island, Ruben Gevorksjanz, USSR, 1988

Special Jury Award

2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/The Netherlands/France, 2011
2010 *You Don't Like the Truth – 4 Days Inside Guantánamo*, Luc Coté & Patricio Henriquez, Canada, 2010
2009 *The Most Dangerous Man in America*, Judith Ehrlich & Rick Goldsmith, United States, 2009
2008 *Forgetting Dad*, Rick Minnich & Matthew Sweetwood, Germany, 2008
2007 *Hold Me Tight, Let Me Go*, Kim Longinotto, United Kingdom, 2007
2006 *Tender's Heat. Wild Wild Beach*, Alexander Rastorguev, Russia, 2006
2005 *Our Daily Bread,* Nikolaus Geyrhalter, Austria, 2005
2004 *Liberia: An Uncivil War*, Jonathan Stack & James Brabazon, United States, 2004
2003 *The Corporation*, Mark Achbar & Jennifer Abbott, Canada, 2003
2002 *On Hitler's Highway*, Lech Kowalski, France, 2002
2001 *Elsewhere*, Nikolaus Geyrhalter, Austria, 2001
2000 *Keep the River on Your Right: A Modern Cannibal Tale*, Laurie Gwen Shapiro & David Shapiro, United States, 2000
1999 *A Cry from the Grave*, Leslie Woodhead, United Kingdom, 1999
1998 *Pavel and Lyalya – A Jerusalem Romance*, Victor Kossakovsky, Russia, 1998
1997 *Little Dieter Needs to Fly*, Werner Herzog, Germany, 1997
1996 *The Typewriter, the Rifle and the Movie Camera*, Adam Simon, United Kingdom, 1996
1995 *Picasso Would Have Made a Glorious Waiter*, Jonathan Schell, United States, 1994
1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
1993 *Losses to Be Expected*, Ulrich Seidl, Austria, 1992
1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
1991 *Djembéfola*, Laurent Chevallier, France, 1991
1990 *The Collector*, Erik Strömdahl, Sweden, 1989
1989 *The Power of Solovki*, Marina Goldovskaya, USSR, 1988
1988 *Hôtel Terminus: The Life and Times of Klaus Barbie*, Marcel Ophüls, France/United States, 1988

Members of the Jury

2011 Moussa Sene Absa (Senegal), Sandy Lieberson (United States), Dennis Lim (United States), Laila Pakalniņa (Latvia), Suzanne Raes (The Netherlands)
2010 Lixin Fan (Canada), Orlando Bagwell (United States), Monique van de Ven (The Netherlands), Frederic Boyer (France), Vibeke Bryld (Denmark)
2009 Geoffrey Gilmore (United States), Anders Østergaard (Denmark), Jean-Marie Téno (Cameroon/France), Jenny Westergård (Finland), Willeke van Ammelrooy (The Netherlands)
2008 Christoph Jörg (Germany), Wouter Barendrecht (The Netherlands), Deepa Dhanraj (India), Bianca Stigter (The Netherlands), Sandra Ruch (United States)
2007 Diane Weyermann (United States), Jos Stelling (The Netherlands), Ilan de-Vries (Israel), Roberto Berliner (Brazil), Vidyarthy Chartterjee (India)
2006 Claire Aguilar (United States), Igor Blažević (Czech Republic), Jasmine Dellal (United Kingdom), Niek Koppen (The Netherlands), Gerald Peary (United States)
2005 Luke Holland (United Kingdom), Jehane Noujaim (United States), Leonard Retel Helmrich (The Netherlands), Carmen Cobos (The Netherlands), Tamara Trampe (Germany)
2004 John Anderson (United States), Karen Cooper (United States), Pieter van Huystee (The Netherlands), Pirjo Honkasalo (Finland), Yoav Shamir (Israel)
2003 Roberto Berliner (Brazil), Bob Connolly (Australia), Peter Mettler (Switzerland), Joyce Roodnat (The Netherlands), Monika Treut (Germany)
2002 Phie Ambo (Denmark), Maziar Bahari (Iran), Pieter van Huystee (The Netherlands), Dennis O'Rourke (Australia), Jonathan Stack (United States)
2001 Jane Balfour (United Kingdom), Amit Breuer (Israel), Peter Brosens (Belgium), Gert de Graaff (The Netherlands), Peter Wintonick (Canada)
2000 John Appel (The Netherlands), Les Blank (United States), Zita Carvalhosa (Brazil), Victor Kossakovsky (Russia), Rada Sesic (The Netherlands)
1999 Dariusz Jablonski (Poland), Mandy Jacobson (South Africa), Emiko Omori (United States), Pieter Verhoeff (The Netherlands), Paul Yule (United Kingdom)
1998 Erika de Hadeln (Germany), Ot Louw (The Netherlands), Tue Steen Müller (Denmark), Toni Venturi (Brazil), Diane Weyermann (United States)
1997 Arthur Dong (United States), Kerstin Hagrup (Denmark), Jørgen Leth (Denmark), Robby Müller (The Netherlands), Katsue Tomiyama (Japan)
1996 Nicholas Fraser (United Kingdom), Marina Goldovskaja (Russia/United States), Torben Skjodt Jensen (Denmark), Amir Labaki (Brazil), Anne Lordon (The Netherlands/France)
1995 Elaine Charnov (United States), Chris Haws (United Kingdom), Irina Knochenhauer (Russia/Germany), Jos de Putter (The Netherlands), Sibylle Schönemann (Germany)
1994 Erik Barnouw (United States), Andrzej Kolodinski (Poland), Sonja de Leeuw (The Netherlands), Norma Marcos (Palestine), Lionel N'Gakane (South Africa)
1993 Karl Gass (Germany), Heddy Honigmann (The Netherlands), Stephen Peet (United Kingdom) Dea Sudarman (Indonesia), William Uricchio (United States/The Netherlands)
1992 Santiago Alvarez (Cuba), Rinki Bhattacharya (India), Lise Roos (Denmark), Jos Stelling (The Netherlands), Ilan de-Vries (Israel)
1991 Nouchka van Brakel (The Netherlands), Rafi Bukaee (Israel), Marion Mitchell (France), Helke Misselwitz (Germany), Jerzy Toeplitz (Poland)
1990 Ireen van Ditshuyzen (The Netherlands), Chris Hegedus (United States), K. Michel (The Netherlands), Juris Podniek (Latvia), Mick Hart Williams (United Kingdom)
1989 Johan Anthierens (Belgium), Robert Daudelin (Canada), Richard Kaplan (United States), Ellen Waller (The Netherlands), Marceline Loridan (France)
1988 Judy Irola (United States), Hedda van Gennep (The Netherlands), Mark-Toomas Soosaar (Estonia), Jan de Vaal (The Netherlands), Frederick Wiseman (United States)

NTR IDFA Award for Best Mid-Length Documentary

2011 *Montenegro*, Jorge Gaggero, Argentina, 2011
2010 *People I Could Have Been and Maybe Am*, Boris Gerrets, The Netherlands, 2010
2009 *Iron Crows*, Bong-Nam Park, South Korea, 2009
2008 *Boris Ryzhy*, Aliona van der Horst, The Netherlands, 2008
2007 *To See If I'm Smiling*, Tamar Yarom, Israel, 2007
2006 *Enemies of Happiness*, Eva Mulvad, Denmark, 2006
2005 *Before Flying Back to the Earth*, Arûnas Matelis, Lithuania/Germany, 2005
2004 *Georgi and the Butterflies*, Andrey Paounov, Bulgaria, 2004
2003 *Surplus – Terrorized into Being Consumers*, Erik Gandini, Sweden, 2003
2002 *Interesting Times – The Secret of My Success*, Jinchuan Duan, China, 2002
2001 *Haj-Abbas' Wives*, Mohsen Abdolvahab, Iran, 2001
2000 *Jung (War) in the Land of the Mujaheddin*, Fabrizio Lazzaretti & Alberto Vendemmiati, Afghanistan/Italy, 2000
1999 *Kids from the Coal Land – A Lettre to Henri Storck*, Patric Jean, Belgium, 1999
1998 *Hephzibah*, Curtis Levy, Australia, 1998
1997 *Gigi, Monica... & Bianca*, Yasmina Abdellaoui & Benoît Dervaux, Belgium, 1996
1996 *Mr. Behrmann – Life Dream Death*, Andreas Voigt, Germany, 1995
1995 *6 Open, 21 Closed*, Amit Goren, Israel, 1994

Special Jury Award

2008 *Lady Kul el Arab*, Ibtisam Mara'ana, Israel, 2008

IDFA Award for Best Short Documentary

2009 *Six Weeks*, Marcin Janos Krawczyk, Polen, 2009
2008 *Slaves – An Animated Documentary*, Hanna Heilborn & David Aronowitsch, Sweden/Norway/Denmark, 2008
2007 *The Tailor*, Oscar Pérez, Spain, 2007
2006 *My Eyes*, Erlend E. Mo, Denmark, 2006
2005 *Butterfly Man*, Samantha Rebillet, Australia, 2004

Members of the Jury

2011 David Fisher (Israel), Boris Gerrets (The Netherlands), Maris Ramos (The Netherlands), Miranda Siegel (United States), Ben Tsiang (China)
2010 Bong-Nam Park (South Korea), Greg Sanderson (United Kingdom), Jennifer Fox (United States), Henk Camping (The Netherlands), Ilana Tsur (Israel)
2009 Lorenzo Hendel (Italy), Ibtisam Mara'ana (Israel), Zola Maseko (Mozambique), Jennifer Merin (United States), Mercedes Stalenhoef (The Netherlands)
2008 Nishtha Jain (India), Rik Stallaerts (Belgium), Jeanne Wikler (United States), Thomas White (United States), Jess Search (United Kingdom)
2007 Cees van Ede (The Netherlands), Kerstin Hagrup (Sweden) , Rudy Buttignol (Italy), Anna Glogowski (Brazil), Goran Radovanovic (Serbia)
2006 Heather Croall (Australia), Arunas Matelis (Lithuania), Mercedes Moncada Rodriguez (Nicaragua), Tomohide Terai (Japan), Silvia Hallensleben (Germany)
2005 Bert Janssens (The Netherlands), Marie Nathanson (Canada), Cyril Neyrat (France), Andrey Paounov (Bulgaria), Vera Vlajic (Serbia)
2004 Erik Gandini (Sweden), Wessel van de Hammen (The Netherlands), Irina Kanousheva (Bulgaria), Björn Koll (Germany), André Pâquet (Canada)
2003 Rudy Buttignol (Canada), Peter Forgacs (Hungary), Carel Kuyl (The Netherlands), Luciano Rignolini (France), Jay Rosenblatt (United States)
2002 Fransico Cesar-Filho (Brazil), Anna Glogowski (Brazil), Aliona van de Horst (The Netherlands), Catherine Olsen (Canada), Eila Werning (Finland)
2001 Julie Anderson (United States), John Hughes (Australia), Noshka van der Lely (The Netherlands), Marguerite Seguy (France), Juan Fransisco Urrusti (Mexico)
2000 Willemien van Aalst (The Netherlands), Madeleine Avramoussis (France), Thomas Balmès (France), Patric Jean (Belgium), Iikka Vehkalahti (Finland)
1999 Catherine le Clef (Belgium), Werner Dütch (Germany), Cees van Ede (The Netherlands), Sigve Endresen (Norway), Paul Pauwels (Belgium)
1998 Cees van Ede (The Netherlands), Jeremy Gibson (United Kingdom), Peter Friedman (France), Karolina Lidin (Denmark), Kim Longinotto (United Kingdom)
1997 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Chris Haws (United Kingdom), Mette Hoffman Meyer (Denmark), Andreas Voigt (Germany)
1996 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyl (The Netherlands)
1995 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyl (The Netherlands), Andree van Es (The Netherlands), Jeanne Wikler (The Netherlands/United States)

IDFA Award for Best First Appearance

2011 *The Vanishing Spring Light*, Xun Yu, China/Canada, 2011
2010 *Kano: An American and His Harem*, Monster Jimenez, Philippines, 2010
2009 *Colony*, Ross McDonnell & Carter Gunn, Ireland/United States, 2009
2008 *Constantin and Elena*, Andrei Dascalescu, Romania, 2008
2007 *End of the Rainbow*, Robert Nugent, Australia/France, 2007
2006 *We Are Together*, Paul Taylor, United Kingdom, 2006
2005 *The Angelmakers*, Astrid Bussink, Hungary/The Netherlands/Scotland, 2005
2004 *The Bridge*, Ileana Stanculescu, Romania, 2004
2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003 & *The Very Best Day*, Pavel Medvedev, Russia, 2002
2002 *Barbeiros*, Mervi Junkkonen, Finland, 2001
2001 *Bitch*, Igor Voloshin, Russia, 2001
2000 *Hybrid*, Monteith McCollum, United States, 2000
1999 *Between 2 Worlds*, Bettina Haasen, Germany, 1999
1998 *Howling for God*, Dan Alexe, Belgium, 1998
1997 *Anthem, an American Road Story*, Shainee Gabel & Kristin Hahn, United States, 1997

Members of the Jury

2011 Liang Bibo (China), Ollie Huddleston (United Kingdom), Monster Jimenez (The Phillipines), Margje de Koning (The Netherlands) en Basil Tsiokos (United States)
2010 Jawed Taiman (United Kingdom), Bill Nichols (United States), Outi Saarikoski-Schimberg (Finland), Walter Stokman (The Netherlands), Omar Amiralay (Syria)
2009 Cameron Bailey (Canada), Andrei Dascalescu (Romania), Joan Legalamitlwa (South Africa), Brian Winston (United Kingdom), Herman de Wit (The Netherlands)
2008 André Bennett (Canada), Diana Nenadi (Croatia), Marrie Bot (The Netherlands), Oscar Pérez (Spain), Sally Berger (United States)
2007 Jonathan Stack (United States), Jane Balfour (United Kingdom), Amir Labaki (Brazil), Arik Bernstein (Israel), Pieter van Lierop (The Netherlands)
2006 Astrid Bussink (The Netherlands), Doug Block (United States), Dimitri Eipides (Greece), Cecilia Lidin (Denmark), Andrei Plakhov (Ukraine)
2005 Asano Fuijko (Japan), Bert Hogenkamp (The Netherlands), Ulla Jacobsen (Denmark), Nenad Puhovski (Croatia), Ileana Stanculescu (Romania)
2004 Eugene Hernandez (United States), Ditsi Carolino (Philippines), Jean-Pierre Rehm (France), Nodu Murphy (South Africa), Ineke Smits (The Netherlands)
2003 Michel Euvrard (Canada), Leslie Felperin (United Kingdom), Flavia de la Fuente (Argentina), Annette Willis (Australia), Karin Wolfs (The Netherlands)
2002 Leo Bankersen (The Netherlands), Marina Drozdova (Russia), Mathias Heybrock (Germany), Peter Keough (United States), Jorge Yglesias (Cuba)
2001 Ronald Bergan (United Kingdom), Peter van Bueren (The Netherlands), Ingrid Dokka (Norway), Ludmila Hristova-Diakova (Bulgaria), Gustavo Noriega (Argentina)
2000 Göran Bjelkendal (Sweden), Caroline Buck (Germany), Koen van Daele (Slovenia), Nelson Hoineff (Brazil), Annelotte Verhaagen (The Netherlands)

1999 Victoria Belopolskia (Russia), Jos van der Burg (The Netherlands), Eva af Geijerstam (Sweden), Marc Glassman (Canada), Sasa Radojevic (Yugoslavia)
1998 Heikki Jokinen (Finland), Jeroen Lok (The Netherlands), Irit Shamgar (Israel), Carlos Alberto Mattos (Brazil), Alexander Yankiev (Bulgaria)
1997 Andrzej Kolodynski (Poland), Angela Baldassarre (Canada), Hans-Günter Dicks (Germany), Mieke Bernink (The Netherlands), Altaf Mazid (India)
1996 Eduardo Antin (Argentina), Huib Stam (The Netherlands), Espen Mineur Saetre (Norway), Peter Cargin (United Kingdom), Monica Haïm (Romania)

IDFA Award for Best Student Documentary
2011 *The Betrayal*, Karen Winther, United Kingdom/Norway, 2011
2010 *What's in a Name*, Eva Küpper, Belgium, 2010
2009 *Redemption*, Sabrina Wulff, Germany, 2009
2008 *Shakespeare and Victor Hugo's Intimacies*, Yulene Olaizola, Mexico, 2008
2007 *Paradise – Three Journeys in this World*, Elina Hirvonen, Finland, 2007

Members of the Jury
2011 Stella Bruzzi (Italy), Eva Küpper (Belgium), Willem-Jan Otten (The Netherlands)
2010 Sabrina Wulff (Germany), Jelle van Doornik (The Netherlands), Andreas Koefoed (Denmark)
2009 Matthijs Wouter Knol (The Netherlands), Yulene Olaizola (Mexico), Jonathan Stack (United States)
2008 Ellen Kuras (United States), Nenad Puhovski (Croatia), Elina Hirvonen (Finland)
2007 Heddy Honigmann (The Netherlands), Ot Louw (The Netherlands), Helena Zajícová (Czech Republic)

Dioraphte IDFA Award for Dutch Documentary
2011 *900 Days*, Jessica Gorter, 2011
2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
2009 *The Player*, John Appel, The Netherlands, 2009

Members of the Jury
2011 Luciano Barisone (Italy), Hans Robert Eisenhauer (Germany), Aliona van der Horst (The Netherlands), Anne Marie Kürstein (Denmark), Orwa Nyrabia (Syria)
2010 Daniela Michel (Mexico), Alissa Simon (United States), Pieter Verhoeff (The Netherlands)
2009 Sean Farnel (Canada), Sandra den Hamer (The Netherlands), Leena Pasanen (Finland)

IDFA Melkweg Award for Best Music Documentary
2011 *Last Days Here*, Don Argott & Demian Fenton, United States, 2011

Members of the Jury
2011 Miriam Leah Brenner (The Netherlands), Lotje IJzermans (The Netherlands), Rodrigo Letier (Brazil), James Mottram (United Kingdom), Zjakki Willems (Belgium)

IDFA DOC U Award
2011 *The Last Days of Winter*, Mehrdad Oskouei, Germany/Austria, 2011
2010 *Autumn Gold*, Jan Tenhaven, Germany/Austria, 2010
2009 *The Yes Men Fix the World*, Andy Bichlbaum & Mike Bonanno, France/United States, 2009
2008 *Kassim the Dream*, Kief Davidson, United States/Germany, 2008
2007 *Planet B-Boy*, Benson Lee, United States, 2007
2006 *A Lesson of Belarussian*, Miroslaw Dembinski, Poland, 2006
2005 *Shadya*, Roy Westler, Israel, 2005
2004 *Nabila*, Håkan Berthas, Sweden, 2003

IDFA DocLab Award for Digital Storytelling
2011 *Insitu*, Antoine Viviani, France, 2011
2010 *HIGHRISE/Out My Window*, Katerina Cizek, Canada, 2010

Members of the Jury
2011 Ingrid Kopp (United Kingdom), Martijn de Waal (The Netherlands), Rob McLaughlin (Canada)
2010 Alexandre Brachet (France), Antoinette Hoes (The Netherlands), Zach Wise (United States)

BankGiro Loterij IDFA Audience Award
2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/The Netherlands/France, 2011
2010 *Waste Land*, Lucy Walker, United Kingdom/Brazil, 2010
2009 *The Cove*, Louie Psihoyos, United States, 2009
2008 *RiP – A Remix Manifesto*, Brett Gaylor, Canada, 2008
2007 *To See If I'm Smiling*, Tamar Yarom, Israel, 2007
2006 *We Are Together*, Paul Taylor, United Kingdom, 2006
2005 *Sisters in Law*, Kim Longinotto & Florence Ayisi, United Kingdom, 2005
2004 *The Yes Men*, Dan Ollman, Sarah Price & Chris Smith, United States, 2003
2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003
2002 *Bowling for Columbine*, Michael Moore, United States, 2002
2001 *Offspring*, Barry Stevens, Canada, 2001
2000 *Desi*, Maria Ramos, The Netherlands, 2000
1999 *Crazy*, Heddy Honigmann, The Netherlands, 1999
1998 *Two Dads*, Ko van Reenen, The Netherlands, 1998
1997 *Vision Man*, William Long, Sweden, 1997
1996 *Blue Eyed*, Bertram Verhaag, Germany, 1996
1995 *Anne Frank Remembered*, Jon Blair, United Kingdom, 1995
1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
1991 *Djembéfola*, Laurent Chevallier, France, 1991
1990 *In Memory of the Day Passed By*, Sharunas Bartas, USSR, 1989
1989 *Skierskala*, Ivars Seleckis, Latvia, 1988
1988 *The Last Judgement*, Herz Frank, Lithuania/USSR, 1987

Oxfam Global Justice Award
2011 *Bitter Seeds*, MIcha X. Peled, United States/India, 2011

IDFA-Mediafonds Workshop Completion Prize
2011 *Waterlijken*, Nelleke Koop
2010 *C.K.*, Barbara Visser
2009 *De dertiende man*, Martijn Blekendaal
2008 *Monsters onder het bed*, Sarah Mathilde Domogala
2007 *Zintuigen, deuren naar de ziel*, Elizabeth Rocha Salgado
2006 *Eeuwige moes*, Catherine van Kampen
2005 *De grote schaduw van Stampersgat*, Patrick Bus
2004 *Sannes droom*, Frodo Terpstra
2003 *Tsjechisch kerstfeest*, Simonka de Jong
2002 *Lagonda*, Robin van Erven Dorens
2001 *Corsokoorts*, Dorien Janssen
2000 *Wheels of Fortune*, Wilco Bello
1999 *De mentale kwestie*, Lies Niezen

IDFA Award for Best Green Screen Documentary
2011 *Bitter Seeds*, MIcha X. Peled, United States/India, 2011
2010 *Into Eternity*, Michael Madsen, Denmark/Sweden/Finland, 2010

Honourable Mention
2010 *The Pipe*, Risteard Ó Domhnaill, Ierland, 2010

Members of the Jury
2010 Appy Sluijs (The Netherlands), Nikolaus Geyrhalter (Austria), Nino Kirtadze (France)

Zapper Award
1996 *Love Beyond Boundaries – Made in Japan*, Puck de Leeuw, The Netherlands, 1996
1995 *My Vote Is My Secret – Chroniques Sud-Africaines 1994*, Julie Henderson, Thulani Mokoena & Donne Rundle, France, 1994
1994 *Death of a Nation – The Timor Conspiracy*, David Munro, United Kingdom, 1994

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Index | Premieres

World Premieres

9 Muses of Star Empire 94
Hark-Joon Lee
IDFA Competition for Music Documentary

Alexandra 86
Sarah Harkink
IDFA Competition for Dutch Documentary, DOC U

Alias Ruby Blade: A Story of Love and Revolution 58
Alex Meillier
IDFA Competition for First Appearance

Alma, a Tale of Violence 104
Miquel Dewever-Plana, Isabelle Fougère
DocLab

Almost 18 86
Ingeborg Jansen
IDFA Competition for Dutch Documentary

Alone in the World 149
Denise Janzée
Reflecting Images: Panorama

Amsterdam Stories USA 149
Rogier van Eck, Rob Rombout
Reflecting Images: Panorama

The Baby 87
Deborah van Dam
IDFA Competition for Dutch Documentary

Bajarí: Gypsy Barcelona 150
Eva Vila
Reflecting Images: Panorama

Bente's Voice 208
Marijn Frank
Kids & Docs, IDFA Junior

Black Out 43
Eva Weber
IDFA Competition for Mid-Length Documentary

Blind Fortune 87
Ramon Gieling
IDFA Competition for Dutch Documentary

The Bride 77
Joël Curtz
IDFA Competition for Student Documentary

Camera/Woman 44
Karima Zoubir
IDFA Competition for Mid-Length Documentary

The Chosen Ones 88
Geertjan Lassche
IDFA Competition for Dutch Documentary

The Cleaners 77
Konstantinos Georgousis
IDFA Competition for Student Documentary

Công Binh - The Lost Fighters of Vietnam 25
Lam Lê
IDFA Competition for Feature-Length Documentary

The Defector: Escape from North Korea 151
Ann Shin
Reflecting Images: Panorama

Denok & Gareng 62
Dwi Sujanti Nugraheni
IDFA Competition for First Appearance

The Diaries of an Elephant 152
Janina Pigaht
Reflecting Images: Panorama

Displair 262
Victor Kossakovsky
Focus Forward

Doctor Bucketman 153
Carlos Carcas
Reflecting Images: Panorama

Dragon Girls 153
Inigo Westmeier
Reflecting Images: Panorama

The Education of Mohammad Hussein 137
Heidi Ewing, Rachel Grady
Reflecting Images: Masters

Education, Education 268
Weijun Chen
Why Poverty?

Emergency 262
Kief Davidson
Focus Forward

Empire 183
Eline Jongsma, Kel O'Neill
Paradocs

Expecting 155
Fabio Wuytack
Reflecting Images: Panorama

Fallen City 64
Qi Zhao
IDFA Competition for First Appearance

Fight Like Soldiers Die Like Children 156
Patrick Reed
Reflecting Images: Panorama

Folie á Deux - Madness Made of Two 157
Kim Hopkins
Reflecting Images: Panorama

For I Know My Weakness 157
John Dentino
Reflecting Images: Panorama

Forced Confessions 138
Maziar Bahari
Reflecting Images: Masters

Futures Past 65
Jordan Melamed
IDFA Competition for First Appearance

Give Us the Money 159
Bosse Lindquist
Reflecting Images: Panorama

Good People Go to Hell, Saved People Go to Heaven 159
Holly Hardman
Reflecting Images: Panorama

Here One Day 66
Kathy Leichter
IDFA Competition for First Appearance

I Am Breathing 29
Emma Davie, Morag McKinnon
IDFA Competition for Feature-Length Documentary

I Want My Money Back 88
Leo de Boer
IDFA Competition for Dutch Documentary

Icebound 160
Daniel Anker
Reflecting Images: Panorama

In the Dark Room 30
Nadav Schirman
IDFA Competition for Feature-Length Documentary

In the Shadow of the Sun 67
Harry Freeland
IDFA Competition for First Appearance

In Your Head 263
Petra Epperlein, Michael Tucker
Focus Forward

A Journal of Insomnia 108
Guillaume Braun, Bruno Choinière, Thibaut Duverneix, Philippe Lambert
DocLab

Karsu 98
Mercedes Stalenhoef
IDFA Competition for Music Documentary

Keep on Steppin' 108
Marjoleine Boonstra
DocLab

Kids' Rights: Gabriel 213
Iris Kleinsman, Yvonne Roerdink
Kids & Docs

Kill Your Darling 89
Jaap van Hoewijk
IDFA Competition for Dutch Documentary

Land Rush 268
Hugo Berkeley, Osvalde Lewat
Why Poverty?

Little World 68
Marcel Barrena
IDFA Competition for First Appearance, DOC U

Love Still 47
Guzmán García
IDFA Competition for Mid-Length Documentary

Lullaby 268
Victor Kossakovsky
Why Poverty?

MAFI.tv - Filmic map of a country 109
Pablo Carrera, Antonio Luco, Christopher Murray, Ignacio Rojas
DocLab

March, March with Your Left! 163
Evgeniya Montayya Ibanyes
Reflecting Images: Panorama

Mercy Mercy 70
Katrine Riis Kjær
IDFA Competition for First Appearance

Miss Nikki and the Tiger Girls 31
Juliet Lamont
IDFA Competition for Feature-Length Documentary

mödern cøuple 109
Andrés Jarach, Lucia Sanchez
DocLab

Money For Nothing: Inside the Federal Reserve 164
Jim Bruce
Reflecting Images: Panorama

Mookie 214
Neske Beks
Kids & Docs

Morning Fears, Night Chants 165
Salma Aldairy, Roula Ladqani
Reflecting Images: Panorama

The Music Man 263
Steve James
Focus Forward

No Burqas Behind Bars 166
Nima Sarvestani
Reflecting Images: Panorama

One Step Ahead 167
Dimitris Athiridis
Reflecting Images: Panorama

The Only Son 89
Simonka de Jong
IDFA Competition for Dutch Documentary

Operation Free Lunch 263
Lixin Fan
Focus Forward

Outlawed in Pakistan 168
Habiba Nosheen, Hilke Schellmann
Reflecting Images: Panorama

Park Avenue: Money, Power and the American Dream 269
Alex Gibney
Why Poverty?

A Play for Freedom 168
Niko Apel
Reflecting Images: Panorama

Poor Us - An Animated History of Poverty 50
Ben Lewis
IDFA Competition for Mid-Length Documentary

Propaganda 170

Reflecting Images: Panorama

Rawer 90
Anneloek Sollart
IDFA Competition for Dutch Documentary

Red Wedding 51
Lida Chan, Guillaume Suon
IDFA Competition for Mid-Length Documentary

Seconds of Lead 172
Seyed Reza Razavi
Reflecting Images: Panorama

The Secret of HEMA 90
Yan Ting Yuen
IDFA Competition for Dutch Documentary

Self-Portrait in Handcuffs 52
Viktar Dashuk
IDFA Competition for Mid-Length Documentary

The Sex Police 91
Roy Dames
IDFA Competition for Dutch Documentary

Smash & Grab - The Story of the Pink Panthers 35
Havana Marking
IDFA Competition for Feature-Length Documentary

Soldier on the Roof 73
Esther Hertog
IDFA Competition for First Appearance, IDFA Competition for Dutch Documentary

The Song of Life 173
Irene Langemann
Reflecting Images: Panorama

Space Dog 81
Ivan I. Tverdovskiy
IDFA Competition for Student Documentary

Space in Between 91
Noelia Nicolás
IDFA Competition for Dutch Documentary, DOC U

Spare Time 81
Myriam Rachmuth
IDFA Competition for Student Documentary

Speaking with Light 263
Alex Gibney
Focus Forward

The Staircase 2. The Last Chance 37
Jean-Xavier de Lestrade
IDFA Competition for Feature-Length Documentary

Stealing Africa 269
Christoffer Guldbrandsen
Why Poverty?

The Successor of Kakiemon 53
Suzanne Raes
IDFA Competition for Mid-Length Documentary, IDFA Competition for Dutch Documentary

The Turner Film Diaries 189
James T. Hong
Paradocs

The Unplaceables 92
René Hazekamp
IDFA Competition for Dutch Documentary

Voice of a Nation: My Journey Through Afghanistan 177
Jawed Taiman
Reflecting Images: Panorama

We 259
Peter Lataster, Petra Lataster-Czisch
Latasters in Focus

When the Boys Return 55
Tone Andersen
IDFA Competition for Mid-Length Documentary

Who Will Be a Gurkha 38
Kesang Tseten
IDFA Competition for Feature-Length Documentary

Wrong Time Wrong Place 39
John Appel
IDFA Competition for Feature-Length Documentary, IDFA Competition for Dutch Documentary

International Premieres

56Up 136
Michael Apted
Reflecting Images: Masters

Bad Boy High Security Cell 24
Janusz Mrozowski
IDFA Competition for Feature-Length Documentary

Bahrain: The Forbidden Country 42
Stéphanie Lamorré
IDFA Competition for Mid-Length Documentary

A Band Called Death 95
Mark Covino, Jeff Howlett
IDFA Competition for Music Documentary

Beyond Wriezen 76
Daniel Abma
IDFA Competition for Student Documentary

The Block: Stories from a Meeting Place 105
Alicia Hamilton, Matt Smith, Poppy Stockell
DocLab

Blush of Fruit 59
Jakeb Anhvu
IDFA Competition for First Appearance

Bravehearts 60
Kari Anne Moe
IDFA Competition for First Appearance, DOC U

Cat's Cradle 151
João Miller Guerra, Filipa Reis
Reflecting Images: Panorama, DOC U

Dance for Me 61
Katrine Philp
IDFA Competition for First Appearance

Dirty Energy 152
Bryan D. Hopkins
Reflecting Images: Panorama

Dreaming of the Golden Eagle 210
Benjamin Ree
Kids & Docs

Ebb and Flow 154
Gabriel Mascaro
Reflecting Images: Panorama, DOC U

Elena 63
Petra Costa
IDFA Competition for First Appearance

Even a Bird Needs a Nest 45
Christine Chansou, Vincent Trintignant-Corneau
IDFA Competition for Mid-Length Documentary

Évocateur: The Morton Downey Jr. Movie 154
Seth Kramer, Daniel Miller, Jeremy Newberger
Reflecting Images: Panorama

First Cousin Once Removed 26
Alan Berliner
IDFA Competition for Feature-Length Documentary

Forbidden Voices 158
Barbara Miller
Reflecting Images: Panorama

Free the Mind 139
Phie Ambo
Reflecting Images: Masters

The Fruit Hunters 139
Yung Chang
Reflecting Images: Masters

The Gallery of Lost Art 106
Mark Breslin, Jane Burton, Jennifer Mundy, Damien Smith
DocLab

The Garden of Eden 158
Ran Tal
Reflecting Images: Panorama

The Ghost of Piramida 98
Andreas Koefoed
IDFA Competition for Music Documentary

Gol! Ukraine 107
Matthieu Sartre, Stephane Siohan
DocLab

Grandmother and the Wolf 78
Andreas Schnögl
IDFA Competition for Student Documentary

Gulabi Gang 140
Nishtha Jain
Reflecting Images: Masters

Head Games 140
Steve James
Reflecting Images: Masters

Here at Home 107
Manfred Becker, Sarah Fortin, Darryl Nepinak, Louiselle Noel, Lynnıe Stopkewich
DocLab

A Home Far Away 141
Peter Entell
Reflecting Images: Masters

Housemaids 28
Gabriel Mascaro
IDFA Competition for Feature-Length Documentary

Informant 161
Jamie Meltzer
Reflecting Images: Panorama

Inseparable 46
Daniel Léger
IDFA Competition for Mid-Length Documentary

The Japanese Quince Tree 161
Mara Trifu
Reflecting Images: Panorama

The King - Jari Litmanen 162
Arto Koskinen
Reflecting Images: Panorama

Limbo 185
Cao Guimarães
Paradocs

Lovebirds - Rebel Lovers in India 48
Gianpaolo Bigoli
IDFA Competition for Mid-Length Documentary

The Machine Which Makes Everything Disappear 69
Tinatin Gurchiani
IDFA Competition for First Appearance, DOC U

Map 185
León Siminiani
Paradocs

Missing in the Land of Gods 32
Davor Dirlic
IDFA Competition for Feature-Length Documentary

My Afghanistan - Life in the Forbidden Zone 33
Nagieb Khaja
IDFA Competition for Feature-Length Documentary

My Father, the Blackbird 166
Kristina Levin, Finn Vinter
Reflecting Images: Panorama

My Godfather, His Thai Bride and Me 78
Wille Hyvönen
IDFA Competition for Student Documentary

A Normal Life 49
Mikala Krogh
IDFA Competition for Mid-Length Documentary

Nowhere Home 167
Margreth Olin
Reflecting Images: Panorama

Open Heart 144
Kief Davidson
Reflecting Images: Masters

The Other Dream Team 127
Marius Markevicius
Reflecting Images: Best of Fests

Pointer Pointer 110
Luna Maurer, Jonathan Puckey, Roel Wouters
DocLab

Polaris 169
Chico Pereira
Reflecting Images: Panorama

Poor Consuelo Conquers the World 144
Peter Friedman
Reflecting Images: Masters

Port Nolloth: Between a Rock and a Hard Place 79
Felix Seuffert
IDFA Competition for Student Documentary

Pouters 169
Paul Fegan
Reflecting Images: Panorama

Rain 72
Gerard-Jan Claes, Olivia Rochette
IDFA Competition for First Appearance

The Ridge 128
Pablo Iraburu, Migueltxo Molina
Reflecting Images: Best of Fests

Rogalik 80
Pawel Ziemilski
IDFA Competition for Student Documentary

The Russian Winter 99
Petter Ringbom
IDFA Competition for Music Documentary

A Show 111
Ze Frank
DocLab

The Sons of the Land 36
Edouard Bergeon
IDFA Competition for Feature-Length Documentary

The Sound of Belgium 100
Jozef Devillé
IDFA Competition for Music Documentary

Springtime 174
Christophe Farnarier
Reflecting Images: Panorama

Summer with Anton 175
Jasna Krajinovic
Reflecting Images: Panorama

Sweet Dreams 176
Lisa Fruchtman, Rob Fruchtman
Reflecting Images: Panorama

That's Wicked! 217
Joycelyn Lee
Kids & Docs, IDFA Junior

Twelve 217
Miguel Bretiano, Vasco Crespo, Maria Eça
Kids & Docs

We Were Children 178
Tim Wolochatiuk
Reflecting Images: Panorama

Welcome to the World 54
Brian Hill
IDFA Competition for Mid-Length Documentary

When Heroes Lie 146
Arto Halonen
Reflecting Images: Masters

The Women and The Passenger 56
Patricia Correa, Valentina MacPherson
IDFA Competition for Mid-Length Documentary

European Premieres

9.79* 148
Daniel Gordon
Reflecting Images: Panorama

An Affair of the Heart 118
Sylvia Caminer
Reflecting Images: Best of Fests

Almost Like in My Dreams 148
Frédéric Guillaume
Reflecting Images: Panorama

As If We Were Catching a Cobra 119
Hala Alabdalla
Reflecting Images: Best of Fests

The Battle of the Jazz Guitarist 76
Mark Columbus
IDFA Competition for Student Documentary

Big Easy Express 96
Emmett Malloy
IDFA Competition for Music Documentary

Born in the USSR: 28Up 136
Sergey Miroshnichenko
Reflecting Images: Masters

CIA: Operation Ajax 105
Daniel Burwen
DocLab

Cowbird 106
Jonathan Harris
DocLab

Enzo Avitabile Music Life 97
Jonathan Demme
IDFA Competition for Music Documentary

Finding Mercy 156
Robyn Paterson
Reflecting Images: Panorama

The Gatekeepers 27
Dror Moreh
IDFA Competition for Feature-Length Documentary

A Girl Like Her 122
Ann Fessler
Reflecting Images: Best of Fests

I Am White Mercenary 160
Taha Karimi
Reflecting Images: Panorama

Low & Clear 125
Kahlil Hudson, Tyler Hughen
Reflecting Images: Best of Fests

Men at Lunch 125
Seán Ó Cualáin
Reflecting Images: Best of Fests

Mozart and Munchies 165
Marie Lundberg
Reflecting Images: Panorama

No Place on Earth 71
Janet Tobias
IDFA Competition for First Appearance

Punched Out: The Life and Death of a Hockey Enforcer 110
Shayla Harris
DocLab

Rafea: Solar Mama 34
Mona Eldaief, Jehane Noujaim
IDFA Competition for Feature-Length Documentary, DOC U

The Record Breaker 170
Brian McGinn
Reflecting Images: Panorama

Remember Me, My Ghost 171
Ross McDonnell
Reflecting Images: Panorama

Reportero 171
Bernardo Ruiz
Reflecting Images: Panorama

Sexy Baby 129
Jill Bauer, Ronna Gradus
Reflecting Images: Best of Fests

This Band Is So Gorgeous! Sham 69 in China 100
Dunstan Bruce
IDFA Competition for Music Documentary

The Tree 82
Gastón Andrade
IDFA Competition for Student Documentary

United Red Army 176
Naeem Mohaiemen
Reflecting Images: Panorama

Where Heaven Meets Hell 132
Sasha Friedlander
Reflecting Images: Best of Fests

Index | Countries

Afghanistan
Kaloo School 213
Voice of a Nation: My Journey Through Afghanistan 177

Algeria
Fidaï 155

Argentina
The Girl from the South 121
Sins of My Father 253
¡Vivan las antipodas! 225

Armenia
Seasons of the Year 232

Australia
Alias Ruby Blade: A Story of Love and Revolution 58
The Block: Stories from a Meeting Place 105
Blush of Fruit 59
December 25 266
Miss Nikki and the Tiger Girls 31
Missing in the Land of Gods 32

Austria
Donauspital - SMZ Ost 137
Kisangani Diary 249
Losses to Be Expected 251
More Than Honey 164
Our Daily Bread 252
Trains of Thoughts 131
Workingman's Death 234

Bangladesh
Are You Listening! 150
United Red Army 176

Belarus
Self-Portrait in Handcuffs 52

Belgium
Almost Like in My Dreams 148
Amsterdam Stories USA 149
Dreams and Silence 248
Expecting 155
The Gatekeepers 27
Rain 72
Snake Dance 188
The Sound of Belgium 100
Summer with Anton 175
The Wave 189

Brazil
Ebb and Flow 154
Elena 63
Enraged Pigs 183
For You Naked 121
Housemaids 28
In Your Hands 268
Limbo 185
Monument 186

Bulgaria
Balkan Melody 94
Sofia's Last Ambulance 130

Cambodia
Red Wedding 51

Canada
Bear 71 104
China Heavyweight 120
The Defector: Escape from North Korea 151
The End of Time 138
Fight Like Soldiers Die Like Children 156
The Fruit Hunters 139
Here at Home 107
Inseparable 46
A Journal of Insomnia 108
Last Train Home 250
Lunarcy! 163
Time/Line 266
We Were Children 178
The World Before Her 133

Chile
The Last Station 162
MAFI.tv - Filmic map of a country 109
¡Vivan las antipodas! 225
Where the Condors Fly 179
The Women and The Passenger 56

China
China Heavyweight 120
Education, Education 268
Fallen City 64
Fidaï 155
Last Train Home 250

Colombia
Sins of My Father 253

Croatia
Sofia's Last Ambulance 130

Czech Republic
Enclosure 264
Exercise 193
Private Universe 145

Denmark
Afghan Girl 268
Dance for Me 61
Free the Mind 139
The Ghost of Piramida 98
Gulabi Gang 140
I Am Breathing 29
Mercy Mercy 70
My Afghanistan - Life in the Forbidden Zone 33
My Name Is Jørgen Leth 204
A Normal Life 49
Rafea: Solar Mama 34
The Record Breaker 170
Stealing Africa 269
Videocracy 254

Egypt
Hour 25 266

England
56Up 136
9.79* 148
Astronauts 264
Black Out 43
Born in the USSR: 28Up 136
The Cleaners 77
A Cry from the Grave 248
Folie á Deux - Madness Made of Two 157
Forced Confessions 138
The Gallery of Lost Art 106
Hoodforts 264
The Hunt 240
The Imposter 123
In the Shadow of the Sun 67
The Leader, His Driver and the Driver's Wife 250
London: The Modern Babylon 142
Man of Aran 230
Please Don't Let Me Go 215
Rafea: Solar Mama 34
Recover & Rebuild: Croydon 265
The Reluctant Revolutionary 145
Searching for Sugar Man 99
Shadows of Liberty 173
Smash & Grab - The Story of the Pink Panthers 35
This Band Is So Gorgeous! Sham 69 in China 100
Wednesday 19.07.1961 225
Welcome to the World 54
When Hari Got Married 178
Who Will Be a Gurkha 38

Estonia
2 vs 5 266
No Husband But a Pig in Estonia 265
Time Is Going Fast 266

Finland
In the Dark Room 30
The King - Jari Litmanen 162
My Godfather, His Thai Bride and Me 78
Soundbreaker 174
Voices - Bolivia 269
Wednesday 19.07.1961 225
When Heroes Lie 146
Who Will Be a Gurkha 38

France
Alma, a Tale of Violence 104
Almost Like in My Dreams 148
As If We Were Catching a Cobra 119
Bad Boy High Security Cell 24
Bahrain: The Forbidden Country 42
The Bride 77
Công Binh - The Lost Fighters of Vietnam 25
The Devil 182
Even a Bird Needs a Nest 45
Fidaï 155
The Gatekeepers 27
Gol! Ukraine 107
The Invisibles 123
Kisangani Diary 249
Living / Building 124
mödern cøuple 109
Moments of Innovation - When Documentary and Technology Converge 200
No Man's Zone 126
Poor Consuelo Conquers the World 144
Rain 72
Red Wedding 51
Sand Fishers 172
The Sons of the Land 36
The Staircase 2. The Last Chance 37
Z32 255

Index | Countries

Georgian Republic
The Machine Which Makes Everything Disappear 69
No. 25 Symphony 266

Germany
25 years later 266
Balkan Melody 94
Beyond Wriezen 76
Bravehearts 60
Bubbly Big Top 209
Camp 14: Total Control Zone 119
Dragon Girls 153
Fidaï 155
The Gatekeepers 27
Grandmother and the Wolf 78
I Am in Space 184
I Loved You 222
In the Dark Room 30
The Last Station 162
Lessons of Darkness 251
The Machine Which Makes Everything Disappear 69
More Than Honey 164
A Play for Freedom 168
Sofia's Last Ambulance 130
The Song of Life 173
¡Vivan las antipodas! 225
Waste 269
Wednesday 19.07.1961 225
Where the Condors Fly 179
Workingman's Death 234

Greece
One Step Ahead 167

Guatemala
Magic Words (to Break a Spell) 142

Haiti
Colours in the Dust 268

Hungary
Folie á Deux - Madness Made of Two 157

India
Coal Boy 268
Gulabi Gang 140
When Hari Got Married 178
Wilbur Episode 1 269

Indonesia
25 Pieces of World (Oil Reserves) 266
Denok & Gareng 62
Where Heaven Meets Hell 132

Iran
25 People 266
I Am White Mercenary 160
Revolutionary Memories of Bahman Who Loved Leila 187
Seconds of Lead 172

Ireland
Men at Lunch 125
The Reluctant Revolutionary 145
Remember Me, My Ghost 171

Israel
The Garden of Eden 158
The Gatekeepers 27
In the Dark Room 30
One Day After Peace 126
Z32 255

Italy
Enzo Avitabile Music Life 97
Lovebirds - Rebel Lovers in India 48

Japan
No Man's Zone 126

Latvia
Ten Minutes Older 233

Lithuania
The Other Dream Team 127

Mali
Land Rush 268
Sand Fishers 172

Mexico
Magic Words (to Break a Spell) 142
The Tree 82

Morocco
Camera/Woman 44

Nepal
Who Will Be a Gurkha 38

The Netherlands
25 266
Alexandra 86
All of Me 208
Almost 18 86
Alone in the World 149
André Hazes - She Believes in Me 237
The Baby 87
Behind Amsterdam Doors 266
Bente's Voice 208
Blind Fortune 87
Boris Ryzhy 237
C.K. 182
Cap or Kippah 209
Carta Postale 266
The Chosen Ones 88
Commission 192
The Damned and the Sacred 238
Delete 210
Desi 238
The Diaries of an Elephant 152
Empire 183
Episode 3 - 'Enjoy Poverty' 239
Father Wanted: With a Piggy Nose 211
Flying Anne 239
Ford Transit 240
The Hideout 211
The Hunt 240
I Want My Money Back 88
If We Knew 258
In My Father's House 241
Jan's Mom 212
Just a Girl, You Know 212
Karsu 98
Keep on Steppin' 108
Kids' Rights: Gabriel 213
Kill Your Darling 89
Little Mo 214
The Living Room 194
The Long Holiday 241
Mastering Bambi 194
Metal and Melancholy 242
Moments of Innovation - When Documentary and Technology Converge 200
Mookie 214
N'être 186
No Permanent Address 195
Not Without You 258
The Only Son 89
Order of Service 187
Pointer Pointer 110
Poor Us - An Animated History of Poverty 50
Position Among the Stars 232
Procedure 769 - The Witnesses to an Execution 242
Rawer 90
Ruth Drawing Picasso 196
Sarah's Night 215
The Sea that Thinks 243
The Secret of HEMA 90
Self-employed 80
The Sex Police 91
Soldier on the Roof 73
Sounds for Mazin 216
Space in Between 91
The Successor of Kakiemon 53
Taking the Plunge 216
Tales of a River 259
Tellen 266
The Turner Film Diaries 189
A Twist in the Fabric of Space 82
The Unplaceables 92
¡Vivan las antipodas! 225
We 259
Weapon of War 243
Wk. 25 Symphony 266
Wrong Time Wrong Place 39

New Zealand
Finding Mercy 156

Nicaragua
Magic Words (to Break a Spell) 142

North Korea
Propaganda 170

Norway
Bravehearts 60
Dreaming of the Golden Eagle 210
Gulabi Gang 140
My Afghanistan - Life in the Forbidden Zone 33
Nowhere Home 167
When the Boys Return 55
Who Will Be a Gurkha 38

Pakistan
Outlawed in Pakistan 168

Index | Countries

Poland
Bad Boy High Security Cell 24
Love and Rubbish 268
Pszów 265
Rogalik 80
Without Spectator 264

Portugal
Cat's Cradle 151
Twelve 217

Romania
The Japanese Quince Tree 161

Russia
The Belovs 222
Born in the USSR: 28Up 136
I Loved You 222
Look at Her Face 230
Losev 223
Love and Rubbish 268
Lullaby 268
Man with a Movie Camera 231
March, March with Your Left! 163
The Other Day 223
Our Mama Is a Hero 231
The Russian Winter 99
Space Dog 81
Spiritual Voices 233
Svyato 224
Tishe! 224
Tomorrow 130
The Tram Runs through the City 234
Wednesday 19.07.1961 225
Winter, Go Away! 83

Rwanda
Open Heart 144

Scotland
I Am Breathing 29
Pablo's Winter 79
Polaris 169
Pouters 169

Singapore
That's Wicked! 217

South Africa
Education, Education 268
Miseducation 269
One Day After Peace 126
Port Nolloth: Between a Rock and a Hard Place 79

South Korea
9 Muses of Star Empire 94

Spain
30 Years of Darkness 118
Bajarí: Gypsy Barcelona 150
Doctor Bucketman 153
Ebb and Flow 154
Little World 68
Map 185
Pablo's Winter 79
The Ridge 128
Small Things 265
Springtime 174
A Story for the Modlins 188

Sudan
Open Heart 144

Sweden
Bravehearts 60
For You Naked 121
Give Us the Money 159
Mozart and Munchies 165
My Father, the Blackbird 166
No Burqas Behind Bars 166
Nowhere Home 167
Searching for Sugar Man 99
Videocracy 254

Switzerland
Balkan Melody 94
The End of Time 138
Forbidden Voices 158
Harry Dean Stanton: Partly Fiction 122
A Home Far Away 141
More Than Honey 164
Spare Time 81
Where the Condors Fly 179
Winter Nomads 132

Syria
As If We Were Catching a Cobra 119
Morning Fears, Night Chants 165
The Suffering Grasses: When Elephants Fight, It Is the Grass that Suffers 175

Taiwan
The Turner Film Diaries 189

Turkey
Enclosure 264
Just Brewed It, We're Waiting for It to Settle 264
One of Us 264
The Suffering Grasses: When Elephants Fight, It Is the Grass that Suffers 175

United Arab Emirates
As If We Were Catching a Cobra 119

Uruguay
Love Still 47

USA
An Affair of the Heart 118
Alias Ruby Blade: A Story of Love and Revolution 58
A Band Called Death 95
The Battle of the Jazz Guitarist 76
Beware of Mr. Baker 95
Big Easy Express 96
Big Star: Nothing Can Hurt Me 96
The Central Park Five 120
Charles Bradley: Soul of America 97
CIA: Operation Ajax 105
Cowbird 106
Dirty Energy 152
Displair 262
The Education of Mohammad Hussein 137
Emergency 262
The End of Photography 192
Enzo Avitabile Music Life 97
Évocateur: The Morton Downey Jr. Movie 154
First Cousin Once Removed 26
For I Know My Weakness 157
Frauenkörperbewegungsbilder 193
Futures Past 65
A Girl Like Her 122
Good People Go to Hell, Saved People Go to Heaven 159
Head Games 140
Heart Stop Beating 262
Here One Day 66
The House I Live In 141
Icebound 160
In Your Head 263
Informant 161
Inside Job 249
The Invisible Bicycle Helmet 263
Land Rush 268
Last Call at the Oasis 124
Leviathan 184
Low & Clear 125
Lunarcy! 163
Mansome 143
Mastering Bambi 194
Mea Maxima Culpa: Silence in the House of God 143
Meet Mr.Toilet 263
Moments of Innovation - When Documentary and Technology Converge 200
Money For Nothing: Inside the Federal Reserve 164
Mushroom Man 263
The Music Man 263
No Place on Earth 71
Nothing Is Enough 195
Open Heart 144
Operation Free Lunch 263
The Other Dream Team 127
Outlawed in Pakistan 168
Park Avenue: Money, Power and the American Dream 269
A Place at the Table 127
Plus 266
Poor Consuelo Conquers the World 144
Punched Out: The Life and Death of a Hockey Enforcer 110
The Queen of Versailles 128
Rafea: Solar Mama 34
Reportero 171
Robots in Residence 200
Room 237 129
The Russian Winter 99
Sexy Baby 129
A Show 111
Silverlake Life 252
Speaking with Light 263
Standard Operating Procedure 253
Sweet Dreams 176
Uprising: Hip Hop & The LA Riots 101
Valentino's Ghost 131
Wagner's Dream 146
We Are Legion: The Story of the Hacktivists 177
We Live in Public 254
When Hari Got Married 178
Where Heaven Meets Hell 132

Index | Directors

A
Daniel Abma 76
Hany Abu-Assad 240
Gamze Akan 264
Metin Akdemir 264
Ilgin Aksoy 264
Omar Al-Qattan 248
Hala Alabdalla 119
Salma Aldairy 165
Olfa Ben Ali 186
Leanne Allison 104
Phie Ambo 139
Clémence Ancelin 124
Tone Andersen 55
Gastón Andrade 82
Jakeb Anhvu 59
Daniel Anker 160
Niko Apel 168
John Appel 39, 237
Michael Apted 136
Rodney Ascher 129
Dimitris Athiridis 167

B
Maike Backhaus 209
Maziar Bahari 138
Marcel Barrena 68
Jill Bauer 129
Manfred Becker 107
Neske Beks 214
Jean Pierre Belony 268
Malik Bendjelloul 99
Edouard Bergeon 36
Hugo Berkeley 268
Alan Berliner 26
Gianpaolo Bigoli 48
Leo de Boer 88
Marjoleine Boonstra 108
Jennifer Bornstein 193
Mark Boulos 195
Guillaume Braun 108
Mark Breslin 106
Miguel Bretiano 217
Poull Brien 97
Persijn Broersen 194
Michiel Brongers 216
Nick Broomfield 250
Sara Broos 121
Jaha Browne 264
Dunstan Bruce 100
Jim Bruce 164
Jay Bulger 95
Ken Burns 120
Jane Burton 106
Daniel Burwen 105
Astrid Bussink 211

C
Sylvia Caminer 118
Catherine van Campen 239
Carlos Carcas 153
Pablo Carrera 109
Lucien Castaing-Taylor 184
Massena “Bougon” Cesar 268
Lida Chan 51
Yung Chang 120, 139
Christine Chansou 45
Weijun Chen 268
Bruno Choinière 108
Gerard-Jan Claes 72
Nadine Cloete 269
Mark Columbus 76
Patricia Correa 56
Petra Costa 63
Mark Covino 95
Vasco Crespo 217
Nicolas Cuellar 268
Joël Curtz 77

D
Deborah van Dam 87
Roy Dames 91
Viktar Dashuk 52
Kief Davidson 144, 262
Emma Davie 29
Gulgun Dedecam 264
Jonathan Demme 97
Drew DeNicola 96
Wendy Dent 266
John Dentino 157
Jozef Devillé 100
Miquel Dewever-Plana 104
Samouté Andrey Diarra 172
Bram van Dijk 266
Rineke Dijkstra 196
Davor Dirlic 32
Thibaut Duverneix 108

E
Maria Eça 217
Rogier van Eck 149
Mona Eldaief 34
Louis Elsass 268
Susanne Engels 209
Simon Ennis 163
Nicolas Entel 253
Peter Entell 141
Petra Epperlein 263
Heidi Ewing 137

F
Lixin Fan 250, 263
Christophe Farnarier 174
Mohammad Reza Fartousi 266
Paul Fegan 169
Charles Ferguson 249
Ann Fessler 122
Judy Fiskin 192
Robert Flaherty 230
Mark Ford 101
Sarah Fortin 107
Isabelle Fougère 104
Ze Frank 111
Marijn Frank 208
Herz Frank 233
Harry Freeland 67
Sasha Friedlander 132
Peter Friedman 144, 252
Susan Froemke 146
Lisa Fruchtman 176
Toshi Fujiwara 126

G
Erik Gandini 254
Guzmán García 47
José Luis García 121
Konstantinos Georgousis 77
Fredrik Gertten 263
Nikolaus Geyrhalter 137, 252
Alex Gibney 143, 263, 269
Ramon Gieling 87
Michael Glawogger 234
Rafal Andrzej Glombiowski 264
Andy Glynne 215
Daniel Gordon 148
Gert de Graaff 243
Ronna Gradus 129
Rachel Grady 137
Gregorio Graziosi 186
Lauren Greenfield 128
Andrey Gryazev 130
Frédéric Guillaume 148
Cao Guimarães 185
Christoffer Guldbrandsen 269
Tinatin Gurchiani 69

H
Haarlem College Media &Theater 266

Arto Halonen 146
Alicia Hamilton 105
Holly Hardman 159
Sarah Harkink 86
Jonathan Harris 106
Shayla Harris 110
René Hazekamp 92
Anneloor van Heemstra 212
Esther Hertog 73
Werner Herzog 251
Roderick Hietbrink 194
Eef Hilgers 212
Brian Hill 54
Jaap van Hoewijk 89, 242
Brent Hoff 200
James T. Hong 189
Heddy Honigmann 242
Bryan D. Hopkins 152
Kim Hopkins 157
Aliona van der Horst 237
Jos Houweling 266
Jeff Howlett 95
Sophie Huber 122
Kahlil Hudson 125
Tyler Hughen 125
Huguens Saintil 268
Wille Hyvönen 78

I
Markus Imhoof 164
Pablo Iraburu 128
Leslie Iwerks 263

J
Kristi Jacobson 127
Nishtha Jain 140
Steve James 140, 263
Ingeborg Jansen 86
Denise Janzée 149
Maartje Jaquet 266
Andrés Jarach 109
Eugene Jarecki 141
Simonka de Jong 89
Eline Jongsma 183
Tom Joslin 252

K
Ingrid Kamerling 216
Taha Karimi 160
Akile Nazli Kaya 264
Johan van der Keuken 241
Nagieb Khaja 33
Sasha Kheyfets 265
Elena Khoreva 83
Lali Kiknavelidze 266
Katrine Riis Kjær 70
Denis Klebleev 83
Carlos Klein 179
Iris Kleinsman 213
Anne Kleisen 215
Brian Knappenberger 177
Morgan Knibbe 82
Andreas Koefoed 98
Susan Koenen 208
Pavel Kogan 230
Niek Koppen 240
Kimmo Koskela 174
Arto Koskinen 162
Victor Kossakovsky 222-225, 262, 268
Jasna Krajinovic 175
Marzena Krakowczyk 265
Seth Kramer 154
Mikala Krogh 49
Annelies Kruk 211
Dmitry Kubasov 83
Askold Kurov 83

L
Roula Ladqani 165
Philippe Lambert 108
Juliet Lamont 31
Stéphanie Lamorré 42
Irene Langemann 173
Tessa Langhans 209
Geertjan Lassche 88
Peter Lataster 258, 259
Petra Lataster-Czisch 258, 259
Erez Laufer 126
Bart Layton 123
Lam Lê 25
Hark-Joon Lee 94
Iara Lee 175
Joycelyn Lee 217
Daniel Léger 46
Kathy Leichter 66
Nadezhda Leonteva 83
Jean-Xavier de Lestrade 37
Jørgen Leth 204
Kristina Levin 166
Osvalde Lewat 268
Ben Lewis 50
Erik van Lieshout 192
Sébastien Lifshitz 123
Bosse Lindquist 159
Antonio Luco 109
Margit Lukács 194
Marie Lundberg 165

M
Valentina Mac-Pherson 56
Emmett Malloy 96
Tara Manandhar 264
Marius Markevicius 127
Havana Marking 35
Patrick Marnham 188
Renzo Martens 239
Manuel H. Martín 118
Gabriel Mascaro 28, 154
Luna Maurer 110
Sean McAllister 145
Ross McDonnell 171
Brian McGinn 170
Morag McKinnon 29
David McMahon 120
Alex Meillier 58
Jordan Melamed 65
Jamie Meltzer 161
Jeremy Mendes 104
Ilian Metev 130
Peter Mettler 138
Mile End Community Project 264
Daniel Miller 154
Barbara Miller 158
João Miller Guerra 151
Sergey Miroshnichenko 136
Kari Anne Moe 60
Avi Mograbi 255
Naeem Mohaiemen 176
Anna Moiseenko 83
Migueltxo Molina 128
Mercedes Moncada Rodríguez 142
Evgeniya Montayya Ibanyes 163
Sengul Moral 264
Dror Moreh 27
Errol Morris 253
Sahra Mosawi 213
Janusz Mrozowski 24
Jennifer Mundy 106
Christopher Murray 109
Madina Mustafina 83

N
Lucas Neito 268
Darryl Nepinak 107
Jeremy Newberger 154
Noelia Nicolás 91
Lucia Nimcova 193
Louiselle Noel 107
Erik Norkroos 266
Habiba Nosheen 168
Jehane Noujaim 34
Timo Novotny 131
Dwi Sujanti Nugraheni 62
Pablo Núñez Palma 266

O
Kel O'Neill 183
Nikolai Obukhovich 231
Sergio Oksman 188
Margreth Olin 167
Sjoerd Oostrik 214
Benjamin Oroza 269
Henk Otte 187
Fatima Jebli Ouazzani 241
Damien Ounouri 155
Seán Ó Cualáin 125

P
Nisha Pahuja 133
Véréna Paravel 184
Robyn Paterson 156
Artavazd Pelechian 232
Isabel Penoni 183
Chico Pereira 79, 169
Jean-Gabriel Périot 182
Katrine Philp 61
Janina Pigaht 152
Esra Piké 80
Hanna Polak 268
Jonathan Puckey 110
Jos de Putter 238

R
Myriam Rachmuth 81
Suzanne Raes 53
Maria Ramos 238
Dana Ranga 184
Alexander Reben 200
Benjamin Ree 210
Patrick Reed 156
Filipa Reis 151
Leonard Retel Helmrich 232
Seyed Reza Razavi 172
Rebecca Richards 265
Manu Riche 188
Petter Ringbom 99
Adrien Roche 269
Olivia Rochette 72
Sofia Rodkevich 83
Yvonne Roerdink 213
Ignacio Rojas 109
Rob Rombout 149
Bernardo Ruiz 171

S
Lucia Sanchez 109
Ritu Sarin 178
Matthieu Sartre 107
Nima Sarvestani 166
Hubert Sauper 249
Hilke Schellmann 168
Daan van Schijndel 266
Nadav Schirman 30
Andreas Schnögl 78
Stefan Schwietert 94
Ulrich Seidl 251
Anton Seregin 83
Leonardo Sette 183
Felix Seuffert 79
Farahnaz Sharifi 187
Ann Shin 151
Lori Silverbush 127
León Siminiani 185
Kamar Ahmad Simon 150
Michael Singh 131
Stephane Siohan 107
Matt Smith 105
Damien Smith 106
Alexander Sokurov 233
Anneloek Sollart 90
Tenzing Sonam 178
Cristian Soto 162
Morgan Spurlock 143
Jonathan Stack 268
Mercedes Stalenhoef 98
Ludmila Stanukinas 234
Frances Stark 195
Poppy Stockell 105
Lynne Stopkewich 107
Christina Stuhlberger 266
Manuel von Stürler 132
Arya Sukapura Putra 266
Guillaume Suon 51

T
Jawed Taiman 177
Ran Tal 158
Muhammad Taymour 266
Lucas Tello 265
Julien Temple 142
Chandra Sekhar Reddy Thumati 268
Valentin Thurn 269
Ondi Timoner 254
Janet Tobias 71
Jean-Philippe Tremblay 173
Helena Trestikova 145
Mara Trifu 161
Vincent Trintignant-Corneau 45
Kesang Tseten 38
Michael Tucker 263
Ivan I. Tverdovskiy 81

U
Janetta Ubbels 210
Gunes Uyaniker 264

V
Sarah Vanagt 189
Tom Varisco 266
Ekke Vasli 266
Femke van Velzen 243
Catalina Vergara 162
Katrien Vermeire 189
Dziga Vertov 231
Eva Vila 150
Finn Vinter 166
Barbara Visser 182

W
Eva Weber 43
Inigo Westmeier 153
Marc Wiese 119
Peter Wintonick 266
Tim Wolochatiuk 178
Leslie Woodhead 248
Roel Wouters 110
Fabio Wuytack 155

Y
Jessica Yu 124, 263
Yan Ting Yuen 90

Z
Jeremiah Zagar 262
Agata Zajac 265
Hande Zerkin 264
Qi Zhao 64
Alexey Zhiryakov 83
Pawel Ziemilski 80
Karima Zoubir 44

Index | Films

0–9
2 vs 5 266
9 Muses of Star Empire 94
9·79* 148
25 266
25 People 266
25 Pieces of World (Oil Reserves) 266
25 years later 266
30 años de oscuridad 118
30 Years of Darkness 118
56Up 136

A
A onda traz, o vento leva 154
Achter de toren 211
An Affair of the Heart 118
Afghan Girl 268
Alexandra 86
Alias Ruby Blade: A Story of Love and Revolution 58
All of Me 208
Alleen in de wereld 149
Alma, a Tale of Violence 104
Alma, une enfant de la violence 104
Almost 18 86
Almost Like in My Dreams 148
Alone in the World 149
Als we het zouden weten 258
Amsterdam Stories USA 149
De andre 167
André Hazes - She Believes in Me 237
André Hazes - Zij gelooft in mij 237
Anne vliegt 239
El arbol 82
Are You Listening! 150
As If We Were Catching a Cobra 119
Astronauts 264
Autapartret u naruchnikah 52

B
De baby 87
The Baby 87
Bad boy cellule haute sécurité 24
Bad Boy High Security Cell 24
Bahrain: The Forbidden Country 42
Bahreïn: Plongée dans un pays interdit 42
Bajarí: Gypsy Barcelona 150
Balkan Melodie 94
Balkan Melody 94
A Band Called Death 95
The Battle of the Jazz Guitarist 76
Bear 71 104
Behind Amsterdam Doors 266
The Belovs 222
Belovy 222
Bente's stem 208
Bente's Voice 208
Beware of Mr. Baker 95
Beyond Wriezen 76
Bez widza 264
Big Easy Express 96
Big Star: Nothing Can Hurt Me 96
Bijna 18 86
Black Out 43
Blind Fortune 87
Blinde lot 87
The Block: Stories from a Meeting Place 105
Blush of Fruit 59
Boris Ryzhy 237
Born in the USSR: 28Up 136
Bravehearts 60
The Bride 77
Bubbly Big Top 209

C
C.K. 182
Cama de gato 151
Camera/Woman 44
Camp 14: Total Control Zone 119
Cap of keppel 209
Cap or Kippah 209
Carta Postale 266
Cat's Cradle 151
Ce sera presque comme j'ai rêvé 148
The Central Park Five 120
Charles Bradley: Soul of America 97
Chelovyek s kinoaparatom 231
La chica del sur 121
China Heavyweight 120
The Chosen Ones 88
CIA: Operation Ajax 105
The Cleaners 77
Coal Boy 268
Colours in the Dust 268
Comme si nous attrapions un cobra 119
Commission 192
Công Binh - The Lost Fighters of Vietnam 25
Cowbird 106
A Cry from the Grave 248

D
The Damned and the Sacred 238
Dance for Me 61
Dans for mig 61
Dans, Grozny dans 238
Das Lied des Lebens 173
December 25 266
The Defector: Escape from North Korea 151
Delete 210
Demledik, cokmesini bekliyoruz 264
Denok & Gareng 62
Desi 238
The Devil 182
The Diaries of an Elephant 152
Het diepe 216
Dirty Energy 152
Displair 262
Dit ben ik 208
Doctor Bucketman 153
Doméstica 28
Donauspital - SMZ Ost 137
Doze 217
Drachenmädchen 153
Dragon Girls 153
Dreaming of the Golden Eagle 210
Dreams and Silence 248
Drømmen om kongeørnen 210

E
Ebb and Flow 154
The Education of Mohammad Hussein 137
Education, Education 268
Eigen baas 80
Elena 63
Emergency 262
Empire 183
En dag ad gangen 49
Ena vima mprosta 167
Enclosure 264
The End of Photography 192
The End of Time 138
Enraged Pigs 183
Entre les passes 81
Enzo Avitabile Music Life 97
Episode 3 - 'Enjoy Poverty' 239
Un été avec Anton 175
Even a Bird Needs a Nest 45
Évocateur: The Morton Downey Jr. Movie 154
Exercise 193
Expecting 155

F
Fallen City 64
Father Wanted: With a Piggy Nose 211
Fidaï 155
Fight Like Soldiers Die Like Children 156
Les fils de la terre 36
Finding Mercy 156
First Cousin Once Removed 26
Flying Anne 239
Folie á Deux - Madness Made of Two 157
För dig naken 121
For I Know My Weakness 157
For You Naked 121
Forbidden Voices 158
Forced Confessions 138
Ford Transit 240
Frauenkörperbewegungsbilder 193
Free the Mind 139
Freispielen 168
The Fruit Hunters 139
Futures Past 65

G
The Gallery of Lost Art 106
Gan Eden 158
The Garden of Eden 158
The Gatekeepers 27
Het geheim van de HEMA 90
Geluiden voor Mazin 216
The Ghost of Piramida 98
The Girl from the South 121
A Girl Like Her 122
Give Us the Money 159
Gol! Ukraine 107
Good People Go to Hell, Saved People Go to Heaven 159
Grandmother and the Wolf 78
Großmutter und der Wolf 78
De grote vakantie 241
Gulabi Gang 140
Gutuiul Japonez 161

Index | Films

H
Habiter / construire 124
Hamou-Béya 172
Harry Dean Stanton: Partly Fiction 122
Head Games 140
Heart Stop Beating 262
Here at Home 107
Here One Day 66
The Hideout 211
Hiver Nomad 132
A Home Far Away 141
Hoodforts 264
Hour 25 266
The House I Live In 141
Housemaids 28
The Hunt 240
Hush! 224

I
I Am Breathing 29
I Am in Space 184
I Am White Mercenary 160
I Loved You 222
I Want My Money Back 88
Icebound 160
Ici, chez soi 107
Icimizden biri 264
If We Knew 258
Ik wil mijn geld terug 88
The Imposter 123
In het huis van mijn vader 241
In My Father's House 241
In the Dark Room 30
In the Shadow of the Sun 67
In Your Hands 268
In Your Head 263
Informant 161
Inseparable 46
Les inséparables 46
Inside Job 249
Insomnie - Journal d'une insomnie collective 108
El invierno de Pablo 79
The Invisible Bicycle Helmet 263
Les invisibles 123
The Invisibles 123

J
Ja vas ljubil 222
Jab Hari Ne Shaadi Ki 178
Jan's Mom 212
The Japanese Quince Tree 161
A Journal of Insomnia 108
Just a Girl, You Know 212
Just Brewed It, We're Waiting for It to Settle 264

K
Kaloo School 213
Kapanim 264
Karsu 98
Keep on Steppin' 108
Khaterate enghelabe Bahman asheghe Leila 187
Kids' Rights: Gabriel 213
Kill Your Darling 89
Kinderen van de rekening 155
The King - Jari Litmanen 162
Kisangani Diary 249
Kleine Mo 214
Kummisetäni thaimorsian 78
Kuningas Litmanen 162

L
Land Rush 268
Last Call at the Oasis 124
The Last Station 162
Last Train Home 250
The Leader, His Driver and the Driver's Wife 250
Lektionen in Finsternis 251
Lessons of Darkness 251
Leviathan 184
Limbo 185
Little Mo 214
Little World 68
Living / Building 124
The Living Room 194
Lón sa spéir 125
London: The Modern Babylon 142
The Long Holiday 241
Look at Her Face 230
Losev 223
Losses to Be Expected 251
Love and Rubbish 268
Love Still 47
Lovebirds - Rebel Lovers in India 48
Low & Clear 125
Lullaby 268
Lunarcy! 163

M
The Machine Which Makes Everything Disappear 69
MAFI.tv - Mapa fílmico de un país. 109
MAFI.tv - Filmic map of a country 109
Magic Words (to Break a Spell) 142
Man of Aran 230
Man with a Movie Camera 231
Manqana, romelic kvelafers gaakrobs 69
Mansome 143
Map 185
Mapa 185
March, March with Your Left! 163
La mariée 77
Marsh, marsh levoi! 163
Mascha Mama - Geroj! 231
Mastering Bambi 194
Mea Maxima Culpa: Silence in the House of God 143
Meet Mr.Toilet 263
Een meisje, jij weet zelf 212
Mellom murene 55
Même un oiseau a besoin de son nid 45
Men at Lunch 125
Men pappa då! 166
Men yek mozdore sefid hastam 160
Mensjesrechten: Gabriël 213
Mercy Mercy 70
Metaal en melancholie 242
Metal and Melancholy 242
Miseducation 269
Miss Nikki and the Tiger Girls 31
Missing in the Land of Gods 32
Mit Afghanistan - Livet i den forbudte Zone 33
Mit Navn er Jørgen Leth 204
Mit Verlust ist zu rechnen 251
mödern cøuple 109
De moeder van Jan 212
Moments of Innovation - When Documentary and Technology Converge 200
Món petit 68
Money For Nothing: Inside the Federal Reserve 164
Monument 186
Monumento 186
Mookie 214
More Than Honey 164
Morning Fears, Night Chants 165
Mozart and Munchies 165
Mozart och Mums-Mums 165
Las mujeres del pasajero 56
Mujin chitai 126
Mushroom Man 263
The Music Man 263
My Afghanistan - Life in the Forbidden Zone 33
My Father, the Blackbird 166
My Godfather, His Thai Bride and Me 78
My Name Is Jørgen Leth 204

N
N'être 186
Nach Wriezen 76
Niet zonder jou 258
No Burqas Behind Bars 166
No Husband But a Pig in Estonia 265
No Man's Zone 126
No Permanent Address 195
No Place on Earth 71
No. 25 Symphony 266
Noces rouges 51
A Normal Life 49
Not Without You 258
Nothing Is Enough 195
Nowhere Home 167

O
One Day After Peace 126
The One Minutes Jr Awards: Nominees 2012 114
One of Us 264
One Step Ahead 167
The Only Son 89
De onplaatsbaren 92
Open Heart 144
Operation Free Lunch 263
De opvolger van Kakiemon 53
Orde van dienst 187
Order of Service 187
The Other Day 223
The Other Dream Team 127
Our Daily Bread 252
Our Mama Is a Hero 231
Outlawed in Pakistan 168

Index | Films

P
Pablo’s Winter 79
Palabras mágicas (para romper un encantamiento) 142
Park Avenue: Money, Power and the American Dream 269
Pauvre Consuelo à la conquête du monde 144
Pecados de mi padre 253
A Place at the Table 127
A Play for Freedom 168
Please Don’t Let Me Go 215
Plus 266
Pointer Pointer 110
Polaris 169
Poor Consuelo Conquers the World 144
Poor Us - An Animated History of Poverty 50
Porcos Raivosos 183
Port Nolloth: Between a Rock and a Hard Place 79
Position Among the Stars 232
Poslednata lineika na Sofia 130
Pouters 169
La primavera 174
Private Universe 145
Procedure 769 - The Witnesses to an Execution 242
Propaganda 170
Pszów 265
Punched Out: The Life and Death of a Hockey Enforcer 110
Pura vida 128

Q
The Queen of Versailles 128

R
Rafea: Solar Mama 34
Rain 72
Rauwer 90
Rawer 90
The Record Breaker 170
Recover & Rebuild: Croydon 265
Red Wedding 51
Rekordmanden 170
The Reluctant Revolutionary 145
Remember Me, My Ghost 171
Reportero 171
Rêves et silences 248
Revolutionary Memories of Bahman Who Loved Leila 187
The Ridge 128
Robots in Residence 200
Rogalik 80
Room 237 129
The Russian Winter 99
Ruth Drawing Picasso 196

S
Sand Fishers 172
Saniehaye sorbi 172
Sarah’s nacht 215
Sarah’s Night 215
The Sea that Thinks 243
Searching for Sugar Man 99
Seasons of the Year 232
Seconds of Lead 172
The Secret of HEMA 90
De sekspolitie 91
Self-employed 80
Self-Portrait in Handcuffs 52
The Sex Police 91
Sexy Baby 129
Shadows of Liberty 173
Shommilito Lal Shenabahini 176
A Show 111
Shunte Ki Pao 150
Silverlake Life 252
Sinivalkoinen valhe 146
Sins of My Father 253
Small Things 265
Smash & Grab - The Story of the Pink Panthers 35
Snake Dance 188
Sofia’s Last Ambulance 130
Soldier on the Roof 73
The Song of Life 173
The Sons of the Land 36
Soukromy Vesmir 145
The Sound of Belgium 100
Soundbreaker 174
Sounds for Mazin 216
Space Dog 81
Space in Between 91
Spare Time 81
Speaking with Light 263
Spiritual Voices 233
Springtime 174
Sreda 19.07.1961 225
The Staircase 2. The Last Chance 37
Stand van de sterren 232
Standard Operating Procedure 253
Stealing Africa 269
A Story for the Modlins 188
The Successor of Kakiemon 53
The Suffering Grasses: When Elephants Fight, It Is the Grass that Suffers 175
Summer with Anton 175
Svyato 224
Sweet Dreams 176

T
Taking the Plunge 216
Tales of a River 259
Tellen 266
Ten Minutes Older 233
That’s Wicked! 217
This Band Is So Gorgeous! Sham 69 in China 100
Til Ungdommen 60
Time Is Going Fast 266
Time/Line 266
Tishe! 224
Todavía el amor 47
Tomorrow 130
Trains of Thoughts 131
The Tram Runs through the City 234
The Tree 82
The Turner Film Diaries 189
Twelve 217
A Twist in the Fabric of Space 82

U
De uitverkorenen 88
La última estación 162
United Red Army 176
The Unplaceables 92
Unser täglich Brot 252
Uprising: Hip Hop & The LA Riots 101

V
Vader gezocht met varkensneusje 211
Valentino’s Ghost 131
Verhalen van een rivier 259
Videocracy 254
¡Vivan las antipodas! 225
Voice of a Nation: My Journey Through Afghanistan 177
Voices - Bolivia 269
Vremena Goda 232

W
Wagner’s Dream 146
Waste 269
The Wave 189
We 259
We Are Legion: The Story of the Hacktivists 177
We Live in Public 254
We Were Children 178
Weapon of War 243
Wednesday 19.07.1961 225
Welcome to the World 54
When Hari Got Married 178
When Heroes Lie 146
When the Boys Return 55
Where Heaven Meets Hell 132
Where the Condors Fly 179
Who Will Be a Gurkha 38
Wilbur Episode 1 269
Wilbur Episode 3
Winter Nomads 132
Winter, Go Away! 83
Without Spectator 264
Wk. 25 Symphony 266
The Women and The Passenger 56
Workingman’s Death 234
The World Before Her 133
Wrong Time Wrong Place 39

Y
Yom Achad Achari Hashalom 126

Z
Z32 255
Zavtra 130
De zee die denkt 243
Zima, uhodi! 83
Zuckere Welt 209

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